

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

July/August 2010

CLEVELAND ART



Dear Members,



Cover: Sun Bathing (detail) 1937. Mabel Hewit (American, 1903–1984). Color woodcut; 27.7 x 30.3 cm. Gift of Mr. and Mrs. William Jurey in memory of Mabel A. Hewit 2003.362 © Mabel Hewit

Recent visitors to the museum will have noticed the structural elements of our new atrium roof being put in place—an exciting preview of the completion of our renovation and expansion. Indeed, about two weeks after press time for this magazine, our board of trustees will vote whether to proceed on the final installment of our project. The results of that deliberation will be part of a general update on the progress of our capital campaign in the September/October issue of this magazine. At this time I can say that we have passed the \$220 million mark in funds raised for this project and, as always, we thank you for your continued dedication to this institution and its mission to the region.

But first, the summer: A color woodcut by Mabel Hewit provides the perfect image for the cover of the inaugural “summer reading” issue of our magazine. *Sun Bathing* is included in the new exhibition *Midwest Modern: Mabel Hewit and the Color Woodcut*, a lovely exhibition that inaugurates our new galleries for prints and drawings on level 1 of the 1916 building. Our curator of prints, Jane Glaubinger, organized the exhibition and has written an article for this issue that introduces you to the artist and this interesting technique.

As you read this magazine, you will note that its pages (whose number is increased to 40 this issue) are filled with many articles about the museum and its collections. These range from feature stories that are light in tone to pieces with serious scholarly content. A few of them even include (gasp) reference numbers in the text for endnotes that provide tangential information about specific points in the story.

We imagine this “summer reading” issue as the counterpart to the “year in review” magazine published in March/April, providing a significant amount of in-

depth editorial and visual content about the core of the museum’s activity: its ever-growing and consistently fascinating collection. Our curators put years of effort into acquiring and studying what they do, and this is one opportunity they have to share their enthusiasm with you.

If your interest is piqued by a particular article, those numbered endnotes provide paths to more information. Think of them as the printed publication’s version of web site hyperlinks—and speaking of web sites, keep in mind that our new web site has much better and ever-evolving content about the collection, providing the opportunity to “go deep” about specific topics or to “go sideways” to explore related subjects across media, cultures, or historical periods.

In addition to the Mabel Hewit exhibition, other exhibitions this summer include *Andrew Borowiec: Cleveland Photographs* (read Tom Hinson’s article in this issue) and a number of installations we are presenting throughout the permanent collection galleries to celebrate the 50th anniversary of the Cleveland Arts Prize. Programs created to complement the newly opened galleries of the 1916 building continue all summer and offer great opportunities to learn more about the ancient, medieval, and African art included in those renovated spaces. Note especially the listings of talks on pages 28–29 and the special series of films set in or pertaining to the ancient world on page 34.

Enjoy the summer and visit us often!

Sincerely,

Deborah Gribbon,
Interim Director

CLEVELAND ART

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Questions? Comments?

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KELVIN AND ELEANOR SMITH EXHIBITION HALL

Omer Fast: The Casting Through September 5. Based on an interview with a U.S. Army sergeant, this video installation is built around a 14-minute soundtrack of the soldier's recollections of disparate moments from his experiences while stationed in Europe and then in Iraq. The seamless narration, however, has been spliced together and extended to include the artist's process of auditioning for Omer Fast's work. Partitioned screens encourage an open-ended experience of the video, offering a perspective on the Iraqi conflict that takes into account actual lives as opposed to only the political content.

Mule Skinners 1963.
Mabel Hewit. Color woodcut; 20.2 x 16.4 cm. Mr. and Mrs. William Jurey © Mabel Hewit



IN THE GALLERIES

In Honor of the Cleveland Arts Prize

Through March 13, 2011, east wing, Cleveland and design galleries. Rotations of works in all media created by former visual arts prize winners whose work is in the permanent collection.

Andrew Borowiec: Cleveland Photographs

Through October 17, photography gallery. Akron photographer Andrew Borowiec's reputation is founded on his insightful approach to documentary subjects rendered in beautifully printed black-and-white photographs. This exhibition focuses on the Flats, the historic epicenter of Cleveland's industrial might, and its surrounding neighborhoods.

The Jewelry of John Paul Miller

Through January 2, 2011, Betty and Max Ratner gallery. The museum's first retrospective of the work of the nonagenarian Cleveland jeweler whose stunning creations, many in gold and enamel, range from crustacean shapes to abstractions inspired by natural forms and patterns.

Midwest Modern: The Color Woodcuts of Mabel Hewit

Through October 24, prints and drawings galleries. This exhibition focuses on a little-known Cleveland artist, Mabel Hewit, and features 76 works from the museum's collection supplemented with loans from Mr. and Mrs. William Jurey. In 1933 Hewit learned to make white-line color woodcuts from Blanche Lazzell, the most important practitioner of the technique, in Provincetown, Massachusetts. Hewit worked in the medium throughout her five-decade career, creating exuberantly colored, modernist woodcuts depicting diverse subjects. This show inaugurates the museum's new prints and drawings galleries.

Urn (Oolmi) c. 1979.

Claude Conover
(American, 1907–1994). Stoneware;
52 x 26 cm. Given
in memory of Allan
Joseph MacDonald
2009.379



Midwest Modern

Cleveland Mabel Hewit's color woodcuts reflect a lifetime of artistic production

Mabel Amelia Hewit (1903–1984) is a Cleveland treasure. Born in Conneaut and raised in Youngstown, she lived the last 50 years of her life in Cleveland, exhibiting in the Cleveland Museum of Art's May Show, an annual exhibition for regional artists, every year from 1935 to 1957. Hewit was resourceful and multi-talented, working in many different media. A printmaker of distinction with an aptitude for carving woodblocks, she produced beautiful color woodcuts and handsome textiles. She experimented with modernist ideas in these two media, creating her most interesting works, while also executing numerous lithographs and working in both watercolor and enamel on copper. Ten sketchbooks survive that served as a dictionary of motifs for her prints, watercolors, and enamels throughout a five-decade career.

In the summer of 1933 Hewit traveled to Provincetown, Massachusetts, to learn the white-line woodcut technique from its most famous practitioner, Blanche Lazzell. Traditionally a separate block is cut for each

color in a woodcut print, but this method uses only a single block. The artist cuts a groove around each section so that when the block is inked and printed, a white line (the uninked paper) delineates the variously colored areas.

Hewit secured the block in a wooden frame to which she pinned the top of the paper, assuring proper registration. One area of the block, separated from other distinct shapes by the grooves, was colored and then the paper folded down to cover the block. The back of the sheet was rubbed with a flat utensil to transfer the color from the block to the paper. This pressure forced the paper into the grooves, which embossed the sheet and created unprinted, slightly protruding white lines. The blocks into which the color has soaked are handsome carved reliefs, works of art in themselves.

The white-line technique was Hewit's favorite medium and she used it for some 30 years. She produced scenes of the quaint buildings in Provincetown, views of industrial structures, landscapes based on her travels,

EXHIBITION

*Midwest Modern:
The Color
Woodcuts of
Mabel Hewit,*
through October
24



Around the Camp Stove about 1937. Color woodcut; 27.5 x 22.6 cm. Mr. and Mrs. William Jurey



Around the Camp Stove about 1937. Color woodcut; 27.5 x 22.7 cm. Cleveland Museum of Art, Gift of Mr. and Mrs. William Jurey in memory of Mabel A. Hewit 2003.369



Sun Bathing about 1937.
Woodblock; 30.9 x 27.5
x 1.9 cm. Mr. and Mrs.
William Jurey

All images
© Mabel Hewit

Sun Bathing 1937. Color
woodcut; 27.7 x 30.3 cm.
Cleveland Museum of
Art, Gift of Mr. and Mrs.
William Jurey in mem-
ory of Mabel A. Hewit
2003.362

and charming figural scenes from everyday life. “I like block printing,” she explained, “because it gives the family of moderate means an opportunity to have something of color and art in their homes.”

Familiar with the latest trends in art, Hewit often divided certain areas into a series of geometric shapes that enliven an otherwise static composition, as in *The Gardeners*. Derived from Cubism, these fragmented, faceted forms reflect the influence of her teacher Lazzell, who defined Cubism as the “organization of flat planes of color, with an interplay of space, instead of perspective.” Some of Hewit’s work reflects other styles that were popular at the time, such as Precisionism and Art Deco.

Hewit took a modernist approach to composition. *Sun Bathing* illustrates how large areas of unmodulated color and other devices flatten space. A low viewpoint and close-up tableau of monumental figures enhance the scene’s immediacy. The brilliant crisp forms emphasize the two-dimensional nature of the support as does the water in the background, which is described as a stack of flat jagged shapes topped by a brown band that fills the space to the borderline.

Like her mentor, Hewit was fascinated with the possibilities inherent in this labor-intensive method. Both she and Lazzell experimented and varied the hues continuously so that each impression was unique. “The artist in block printing is responsible for every line and effect,” Hewit asserted, “and so very quaint and personal things happen.” By varying hues, Hewit achieved many different results. While the vivid orange and yellow stripes in the background of *Around the Camp Stove* infuse the room with warmth and a feeling of cozy companionship, the gray background in another impression creates a cooler atmosphere, as if the stove has grown cold.

Although Provincetown was important in Hewit’s career because she learned the white-line technique from Lazzell there, her stay was brief and she never became part of the community. For some 16 summers starting in 1937, however, Hewit visited the Summer School of Painting at Saugatuck, better known as Ox-Bow, where she studied lithography and watercolor. Situated on the Kalamazoo River near where it flows into Lake Michigan, Ox-Bow offered a pristine landscape and “rich source material, ranging from river and lake, majestic dunes and deep forests, to fishing shacks

and docks, great orchards and farm scenes.” Saugatuck subjects appear in sketchbooks and lithographs as well as in watercolors, color woodcuts, and printed textiles.

After a trip to Mexico in 1950, Hewit increasingly depicted more exotic locales inspired by that trip and others to Guatemala, Bermuda, and the West Indies. The strong light of southern venues affected the artist’s palette. Pastel hues begin to prevail so that in *Mule Skinners* (page 3) the intense light has bleached the pyramids that dominate the landscape. There is also a change in scale; most of Hewit’s color woodcuts from the 1950s and 1960s are quite small.

Working in a variety of media over the years and exhibiting widely, Hewit pursued a rewarding career. Her charming and joyfully colored woodcuts depict life in a simple and appealing manner while exemplifying new artistic ways of describing the world. After five decades of total involvement in producing prints, in 1980 the 77-year-old Hewit observed, “Art was my life.” ■■■



The Gardeners about 1934. Color woodcut; 35.6 x 29.7 cm. Mr. and Mrs. William Jurey

The Flats

Recent work by documentary photographer Andrew Borowiec focuses on one of Cleveland's iconic settings

**Off West 3rd Street,
the Flats 2002.**

This sweeping vista locates the flat industrial landscape west of the Cuyahoga River while also identifying an area in the foreground that the photographer will investigate in greater detail in other images—with the Cleveland skyline rising up in the distant background as a touchstone.

2008.123.3



A

Andrew Borowiec moved to northeast Ohio in 1984 when he joined the art school faculty at the University of Akron, where he still teaches. Having grown up in Europe and North Africa, he had little experience in the United States before attending Haverford College and Yale University. Borowiec's more than two-decade photographic examination of the uneasy coexistence between humans and their environment in the Midwest began in 1986 after an initial and revealing visit to the Ohio River Valley. It was, he says, "a place unlike any I had known: a landscape dominated by sprawling factories and power plants, with modest towns nestled along the narrow shoreline or clinging to the steep slopes that cradled the river. Clapboard houses with deep front porches and white picket fences, pickup trucks and enormous sedans, back yards with satellite dishes and barbecue grills made from 55-gallon oil drums all seem to be both exotic and authentically American."

EXHIBITION

*Andrew Borowiec:
Cleveland Photo-
graphs*, through
October 17

All images are gelatin silver prints, 32.3 x 47.8 cm. Gift of Mark Schwartz and Bettina Katz in honor of James and Hanna Bartlett

What ensued was a 12-year odyssey of examining, from headwaters to terminus, 981 meandering miles of the Ohio River to better understand the region's diverse landscape and its inhabitants at the close of the 20th century. Borowiec describes his approach as photographing "everyday places where ordinary people struggle to achieve some semblance of the American Dream."

This probing investigation of the juncture of industry and domesticity in the landscape ideally prepared Borowiec for an important assignment from the Cleveland-based George Gund Foundation. Graphic designer Mark Schwartz commissioned Borowiec to photograph Cleveland's industrial landscape for the foundation's 2002 annual report. Borowiec's new body of work documented the Flats (Cleveland's historic industrial area near downtown) and its adjacent neighborhoods. Excited by the unique opportunity to record steel mills, warehouses, and residences before they were destroyed, he expanded his survey, continuing to photograph there for

another two years. This distinctive district was once the epicenter of the city's industrial might, its factories and warehouses connected by a tangled armature of bridges, railroad tracks, and a twisting river surrounded by adjacent neighborhoods where the necessary labor force resided. Over the decades, this dynamic section of the city has been a mecca for photographers, including Margaret Bourke-White with her captivating images of Terminal Tower and the Otis Steel Mill, Godfrey Frankel and his less romantic look at life along the Cuyahoga River, and Lee Friedlander, who included scenes of Cleveland's industrial landscape in his landmark project, *Factory Valleys* (1979–80).

Borowiec's characteristic working methodology and artistic style, which coalesced early during the making of his images along the Ohio River, are perfectly displayed in his Cleveland photographs. Both provide the foundation for his overarching desire to "make photographs about places." He is a methodical and persistent stalker, walking up and down streets and in and out of yards in search of the telling image bathed in his favored bright illumination. Precedents for his approach include the great French photographer Eugene Atget, who set the early standard for doggedly pursuing subject matter. For three decades at the beginning of the 20th century, Atget returned to favorite sites year after year during all seasons to create some 10,000 descriptive, luminous, and often poetic images of Paris and its environs. When looking at Borowiec's beautifully printed black and white photographs taken in the residential areas of Ohio City, Tremont, and Slavic Village, one also is reminded of Walker Evans's landmark documentary pictures of laborers and their home life from the 1930s. Finally, Borowiec's abiding interest in how the built environment intersects with the natural environment is a distinguishing charac-

teristic of the outstanding landscape work of Frank Gohlke, with whom he studied at Yale.

Any given image from the Cleveland series is a blend of documentary record and artistic expression. During succeeding years and changing seasons, Borowiec compiled image after image to form a captivating, layered story about a pivotal industrial area and its adjacent neighborhoods through descriptive photographs of its original physical appearance and what it had become by the early 2000s. The viewer has the sensation of being taken on a personal tour of the area by the photographer, carefully led through favorite alleyways, down quiet streets, and into the private spaces of backyards. The result is a better appreciation and understanding of

Blast Furnace #5 and #6, ISG

2002. This carefully framed composition is a quintessential rendering of Cleveland's industrial heritage: majestic blast furnaces tower over a Great Lakes ore ship docked in the river. 2009.158.2



Canal Road, the Flats 2002. The composition displays Borowiec's pleasure in rendering a specific place, often a messy, dense mix of contrasting angles, shapes, and patterns of light and shade. 2008.123.33

the places where we live and work and the complexity of issues—social to cultural, economic to environmental—that they represent.

From a larger body of work, 87 black and white photographs were handsomely reproduced in Borowiec's fourth publication, *Cleveland: The Flats, the Mill, and the Hills* in 2008. The only complete set of these images was generously presented to the museum by Mark Schwartz and Bettina Katz in honor of James and Hanna Bartlett. From this wealth of material, the current exhibition of some 40 images will be on view in the photography galleries until October 17. In 2006 Borowiec received the Cleveland Arts Prize for the Visual Arts. The museum pays honor to the 50th anniversary of this storied organization's support of northeast Ohio artists and its promotion of public awareness of these artists' significant contributions to the region's quality of life. ■■■

ON THE ROAD

See works from Cleveland's collection in exhibitions worldwide

Da Jacopo Della Quercia a Donatello.

Le Arti a Siena nel Primo Rinascimento, Complesso Museale Sanata Maria della Scal, Siena, Italy, through July 11. The museum's di Paolo painting, *Adoration of the Magi*, documents Sienese artists' interest in mining the work of earlier painters.

Against the Grain: Modernism in the Midwest, Massillon Museum, Ohio, through September 12; Riffe Gallery, Columbus, November 4, 2010–January 9, 2011; and Southern Ohio Museum, Portsmouth, March 5–May 29, 2011. Paintings from the Cleveland collection include William Sommer's *The Pool* and Manière Dawson's *Differential Complex*.

Renoir in the 20th Century, Philadelphia Museum of Art, through September 5, includes two Renoirs from Cleveland: the painting *Bathers Playing with a Crab* and the sculpture *The Judgment of Paris*.

The Mourners: Medieval Tomb Sculptures from the Court of Burgundy, a FRAME-organized exhibition featuring our Jean de la Huerta sculpture, *Mourner with a Book from the Tomb of John the Fearless, Duke of Burgundy (1371–1419)*, visits the Saint Louis Museum of Art through September 12; the Dallas Museum of Art, October 3, 2010–January 2, 2011; and the Minneapolis Institute of Arts, January 23–April 17, 2011.

Alice Neel: Painted Truths, Whitechapel Art Gallery, London, July 9–September 19, and then Moderna Museet, Malmö, Sweden, September 10, 2010–January 2, 2011, features our *Jackie Curtis* and *Ritta Redd*.

Manly Pursuits: The Sporting Images of Thomas Eakins, Los Angeles County Museum of Art, July 2–October 23, includes Cleveland's famed Eakins painting *The Biglin Brothers Turning the Stake* and a related drawing.

Impressionist Gardens, National Gallery of Scotland, Edinburgh, July 31–October 17; Museo Thyssen-Bornemisza, Madrid, November 23, 2010–February 27, 2011. Anyone going to the Edinburgh Festival this summer can see a little bit of Cleveland in Scotland and celebrate the long summer nights. On loan to the exhibition are an Ensor painting, *The Garden of the Rousseau Family*, and a Mongrin painting, *The Curious One*.

Dali: The Late Work, High Museum of Art, Atlanta, August 7, 2010–January 9, 2011, features Cleveland works by Dali: the painting *Bowl and Plate: The Sleep of Nautilus* and the drawing *Marsupial Figure*.

The Art of Ancient Greek Theater, J. Paul Getty Museum, Los Angeles, August 26, 2010–January 3, 2011. Cleveland's objects are unique contributions to this show, adding rare, surviving images of the Greek theater in action.

PERSONAL FAVORITE



John Petkovic, singer for the bands Cobra Verde and Sweet Apple by night and a *Plain Dealer* reporter and columnist by day, enjoys Paul Gauguin's *The Call* (1902) for what isn't in the painting.

John Petkovic, musician/journalist

I've always liked songs where certain harmonies are missing, or movies where things are happening offscreen, or uncentered photographs that are missing pieces. In *The Call* by Paul Gauguin, I like how the person facing away is looking over at something you can't see. I love the balance between atmosphere and impact. The landscape creates this beautiful yet uneasy atmosphere. The person in the center is staring right at you, providing impact. The person standing with her is summoning someone outside the

frame, but you don't know who. In the background there's this pastoral forest. Usually, darkness lies in the forest, and the clearing is where you expect to go for safety. But here, what's ominous is up front.

That mystery is what I like about this—it's a fragment. I love that. I like incomplete paintings, incomplete songs, incomplete narratives. I like fake resolutions, where you have a big impact, but then it kind of fades into something nebulous. The colors just intensify that sense, with these really hot colors at the bottom and cool colors at the top. It's intense but ambiguous at the same time.

I know this was painted at the end of Gauguin's life, so you could look at this beckoning gesture as maybe death is coming—or maybe it's just about these people here. Maybe this person is going to be sent off somewhere. You don't know what's going on. But I think this person seems resigned to her fate. They say that some people can stare down a firing squad. If you take a good close look at her face, you know she knows that something is happening.

NEW IN THE GALLERIES

As always, there's something new to see in the contemporary galleries. The Luc Tuymans canvas *Sniper*, from 2009, is on temporary loan from a private collection and was just included in a U.S. traveling retrospective exhibition of the artist. Oberlin's John Pearson, meanwhile, is represented by a silk-screen on canvas, *Rotation Series: Segment: #CM*, from 1971, an exceptional (and exceptionally light-sensitive) example of Pearson's early paintings, based on systematic combinations of color screen printed on canvas (detail below).



Fast Forward

An installation by the artist Omer Fast represents the most recent developments in moving image media

Since the early 1960s, film and video have been widely used by contemporary artists, who employ them in an ever-expanding variety of expressions. Now designated as “moving image media”—in order to include digitized production and monitor-based or projection installations but to distinguish such works from the motion-picture medium—film and video in museum galleries have marked a shift in the viewer’s experience of the work of art.

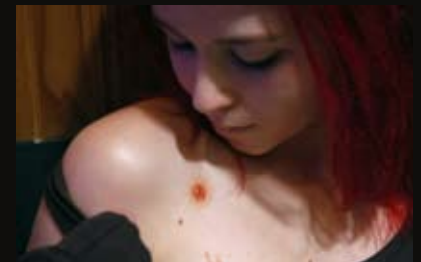
Dependent on light and defined by duration, the moving image fades in from a darkened environment and evolves through time. The projection is a three-dimensional site that the viewer can move through to different standpoints and thus break away from the illusion on screen. Unfolding through movement, discrete chronologies overlap in the projected image: the progress of the fiction on screen; the length of the projection in the gallery, oftentimes looped ad infinitum; and the viewer’s own time and peripatetic choices. As a result, the artwork subsists as a unique moment for each viewer.

In *Spielberg’s List* (2003), for instance, Fast interviewed extras who had acted in the film *Schindler’s List* (1993). Against the camp stage set in Krakow, Poland, the interviewees appear to be Holocaust survivors until viewers realize that they are speaking about acting. Yet many of these extras are in fact actual survivors, and the viewers’ understanding of the actors’ emotions is now filtered through a longer and complex accumulated memory.

The Casting (2007) is based on an actual interview with a U.S. Army sergeant who was stationed in Germany and then served in Iraq. In the installation, the soldier’s recollections provide a unifying soundtrack to the tableaux vivants reenacting disparate moments. The seamless narration, however, has been spliced together and extended to include the artist’s process of auditioning actors for his work. Positioned at the back of the installation, the interview plays the role of “reality” as the more theatrical images are projected at the front. While the narrator’s speech remains casual, the tightly rendered tableaux



The Casting (portions of selected stills) 2007. Omer Fast (Israeli, born Jerusalem, 1972; active Berlin). Four-channel video installation, color, sound; 14 min. (edition 4/6). Purchase from the J. H. Wade Fund 2009.8.1–4 © Omer Fast



Principally, the projected image has introduced the viewer to a stronger participatory encounter with representation or narration, and over the past five decades artists have exploited this dynamic in groundbreaking work. To different degrees, they have intervened in the mechanism and the space of the projection, questioned the conventions of representation and narration, and investigated the engagement of the spectator.

Among the most compelling contributions of this decade, the work of Omer Fast examines mass media’s alteration of memory as it interweaves personal and universal experiences against the background of immediate historical events. The interview format recurs in his work. Through a creative editing process, factual sources assume a newly meaningful form in his video installations. Viewers are asked to become aware of their belief systems, the passage of time as they internalize history, and the multiple perspectives any communicated experience entails.

vivants borrow from the stereotypical language of mass media even as the segments represent an ongoing human drama. Partitioned screens in *The Casting* encourage an open-ended experience of the video, offering a perspective on the Iraq conflict that takes into account actual lives as opposed to only the political content.

Fast, now based in Berlin, was born in 1972 in Jerusalem, Israel. He obtained a BA/BFA from Tufts University/School of the Museum of Fine Arts, Boston, in 1995, and an MFA from Hunter College, CUNY, in 2000. Since then, he has produced more than ten multi-projection installations. He has won a number of prizes for his work, including the 2009 Preis der Nationalgalerie für junge Kunst, Berlin and the 2008 Bucksbaum Award from the Whitney Museum of American Art.

I hope you will join me in welcoming Omer Fast to Cleveland when he presents a talk in the museum’s Recital Hall on Friday, July 9 at 7:00 p.m. 🏠☰

High Renaissance Sculpture

Two newly acquired works strengthen a distinguished collection

**Mars, Minerva,
Venus, and Cupid**

early 1500s.
Valerio Belli (Italian,
c. 1468–1546). Rock
crystal intaglio,
gilded from reverse,
backed with lapis
lazuli, mounted in
a gold pendant;
h. 6 cm. Purchase
from the J. H. Wade
Fund 2008.147



Italian High Renaissance art is a key category in art history, but one of the hardest areas in which to collect. Renaissance art has been so popular for so long that museums snapped up most significant works decades ago. Cleveland luckily holds major works by Michelangelo, Filippino Lippi, Sansovino, and Andrea del Sarto. The collection lacks depth and breadth, however, so the recent opportunity to acquire two works by major High Renaissance sculptors was too good to pass up.

The first is small in scale but huge in impact. Generally Italian Renaissance sculpture brings to mind the monumental public work of Donatello or Michelangelo. However, smaller objects—in bronze, gold, and other precious materials—were extremely significant, especially among prestigious, humanist collectors such as the Medici, who assembled collections of these refined works. Among the most noteworthy practitioners was the medalist, goldsmith, and gem carver Valerio Belli. Born in Vicenza, near Venice, Belli moved to Rome early in his career and quickly linked himself to the courts of Popes Clement VII de' Medici and Paul III Farnese. Although his biography remains shadowy, Belli's fame comes from small-scale luxury objects and widely reproduced bronze plaquettes, or small reliefs (the CMA has three casts after Belli's models in the collection). Belli closely studied ancient coins and gems, as well as contemporary Renaissance prints, and his learned subject

matter reveals his close connection with Renaissance humanist circles.

In this tiny sculpture, a bare-chested man sits at left. A helmet, breastplate, shields, and swords rest on the ground before him, identifying him as Mars, the god of war. At center, the helmeted female figure, clad in heavy classical drapery and carrying a shield and spear, is Minerva, the goddess of wisdom. In contrast, Venus, draped more sensuously, with streaming curly hair, stands at right, accompanied by her son, the winged Cupid.

A snake, a symbol of wisdom, passes from Minerva's hand and wraps around the extended arm of Mars, showing his selection of her gift. Venus meanwhile has turned to leave, gathering her garments in one hand while her rejected laurel wreath falls toward the floor; Cupid playfully reaches for it, enhancing the triviality of his mother's offering. Belli further develops the goddesses' opposition by turning their heads toward one another, across the spear's stark diagonal. The thin break between the figures splits the composition, expressing the difficult but morally correct choice between wisdom and pleasure, or virtue and vice.

The subject is common in antiquity and the Renaissance, although the male figure traditionally represents Hercules (a subject Belli also sculpted). Belli moves away from this iconography to a more Olympian pro-

tagonist, and rather than a generalized choice of virtue, Minerva's snake lionizes wisdom, perhaps indicating the intellectual or political tilt of the patron, who has yet to be identified.

The scale of this work is astonishing, only about 2¼ inches tall. Its technique and quality are likewise unusual and impressive, a novel departure from ancient Roman and Byzantine gem-carving traditions, Belli's inspiration. Belli engraved into the *reverse* of a rock crystal (a naturally occurring clear stone), so that we see the flat side. He then applied gilding from the back, creating the impression of a cameo reaching out toward the viewer through the stone. Finally, he attached a thin slice of lapis lazuli to the back. The pendant is probably not original, and while the carving could have been worn, Belli's works more commonly graced larger luxury objects or were collected as things in themselves. The technique is complex, even for Belli, only recorded in two other published works. The carving is also remarkably precise, carefully delineating four different types of hair and creating clear distinctions among the bodies and between the goddesses' costumes. Moreover, the gilding, which could have clotted the design, has been applied expertly to enhance the composition and to express the story with clarity and authority. This sculp-

ture—the only example of Renaissance gem carving in the collection—caps the CMA's collection of medals and plaquettes, opening with the Renaissance galleries in 2012.

The other newly acquired Renaissance sculpture is by Mino da Fiesole, one of a handful of great Italian sculptors of monumental objects working in the 1400s between Donatello and Michelangelo. He trained under the Florentine sculptor Desiderio da Settignano and is best known for carving the first portrait bust since antiquity (*Piero de' Medici*, 1453, Bargello, Florence). Like Belli, Mino worked for the era's key patrons in Rome and Florence, making tomb sculptures, portrait busts, and refined reliefs, such as this work.

The commanding marble depicts Julius Caesar in profile before a blank background, carved with a Latin abbreviation of his name. Caesar appears as a political rather than military leader, worn by the burdens of office, with signs of aging carefully described—including crow's feet, a wrinkled brow, and sagging chin—while an idiosyncratic, antique-inspired robe is pinned in three locations. Traces of bole (a red clay compound) on the laurel crown in his hair indicate that this detail was originally gilded. The relief rests inside a large, worn, fine-grained limestone block with rough hatch marks on



Julius Caesar c. 1455–60. Mino da Fiesole (Italian, c. 1430–1484). Marble with traces of gilding and limestone with traces of polychromy; 83 x 84 x 25 cm. John L. Severance Fund 2009.271



Expressive Marble Mino da Fiesole made these two sculptures within a few years of each other, and both exemplify the artist's



remarkable skill. The face of the Madonna is young and flawless while Caesar's is lined with long experience.

SEE THE MINO SCULPTURES

Galleries 214 and 217 in the 1916 building




Madonna and Child by 1461. Mino da Fiesole. Marble with traces of gilding; 93.7 x 80 x 12.7 cm. Gift of Mrs. Leonard C. Hanna 1928.747

all sides except the front, suggesting that at least this part of the sculpture was originally set into a wall. A garland of fruit, grain, nuts, leaves, and flowers, with significant traces of color, surrounds the relief, while thin, elegant ribbons, leaves, and blossoms, in very low relief, fill the flat passages.

The close connection to ancient coins as well as Renaissance medals and painted portraits, the graceful, balanced composition, and the classicizing subject exemplify the revival and reimagining of antiquity so fundamental to the Italian High Renaissance. The assured handling and sense of proportion likewise exemplify the best works by Mino. The sculpture belongs to the tradition of imperial subjects and portrait reliefs characteristic of Renaissance art, also revealing the humanist preoccupation with classical antiquity. For Mino's patrons, Caesar offered a model for leadership, masculinity, and composure. Only about 12 autograph reliefs of ancient Roman figures have been identified, and they vary considerably in scale, depth of carving, relationship to the frame, and psychological tone, indicating that they were not a series but a field of experimentation to which Mino returned across his career.

Cleveland's High Renaissance painting and sculpture collection were largely built in the early 20th century, and the monumental sculpture—despite some exceptional highlights—is uneven. One major gap is 15th-century Florentine sculpture, a touchstone category in the history of art but never collected in depth at the CMA. As a secular relief by a major artist, *Julius Caesar* fills a significant gap in the museum's collection, almost exclusively composed of religious subjects and largely small-scale objects. The work also makes key connections to extant strengths, including the Italian Renaissance medals and plaquettes as well as one of the museum's great sculptures, the *Madonna and Child*, also by Mino da Fiesole, a splendid religious counterpoint to *Julius Caesar*.

The marble relief is in unusually good condition. The quality of the carving is remarkable, and the psychological depth of Mino's portrayal of Caesar retains its power, even at a distance. Mino's other imperial reliefs are damaged, and most have been cut down or rebuilt from fragments. The limestone garland, however, requires further study. Although it is not by Mino's hand (he often worked with decorative carvers on larger commissions), it may be original (or at least period), and it will be presented together with the relief until we have a more definitive answer about its connection to the marble.

The Mino is currently on view in gallery 214 in the 1916 building, on the sightline from the rotunda through the Reid gallery. 

A Revolution in Publishing

The present-day reimagining of what a book can be finds a parallel in the story of a 16th-century book of hours

Printed Book of Hours (Use of Rome) c. 1510.

Guillaume Le Rouge (printer), Paris, France. 112 printed folios on parchment, bound. Purchase from the J. H. Wade Fund 2009.276. Displayed is the image of a Dominican nun, folios 84v–85r.



We consumers in the 21st century have an interesting choice to make when we set out to purchase a book. Do we want the physical book consisting of ink on paper, or do we want to download it onto a Kindle? It's been more than 500 years since readers have found themselves in the midst of such an information revolution. The museum recently acquired a book of hours, printed by Guillaume Le Rouge in Paris, circa 1510, illustrating this last major period of transition. Although this book was printed, and thus easily produced in multiples and more affordable to consumers, it was also customized with hand-applied decoration to resemble the unique, handmade manuscripts that had been the standard for hundreds of years.

By the time the Le Rouge book was printed, books of hours—prayer books created to guide the medieval layperson in daily, private devotion—had been made by hand for 300 years. All books of hours contain a section called the Little Office of the Virgin, a cycle of eight short prayers recited at defined times throughout the day. In addition to this cycle of prayers, books of hours contain a calendar listing saints' days; selected verses of Psalms; invocations to God, the Holy Spirit, and the saints; and prayers to the deceased. This basic format could be augmented with other biblical passages or prayers to suit the owner's specific wishes.¹ The style and quality of a book of hours relate directly to the wealth and taste of the purchaser. In fact,

a high level of personalization is a defining feature of books of hours. Before the advent of printing books with movable type, every book of hours was completely made by hand, and therefore easily customized.

However, the concept of books made by hand should not, in this case, conjure images of a solitary monk toiling by candlelight in a monastery.² By the time the book of hours had come into its own, books were being produced by lay specialists working in communities regulated by the universities of large urban centers. In fact, scholars often call them “medieval best sellers” because, compared to all the other types of books produced throughout the Middle Ages, books of hours were produced in the greatest numbers.³ They were presented as wedding gifts, used to teach children to read, and passed on from generation to generation.⁴

The 15th-century book trade in Paris, of which Guillaume Le Rouge was eventually a member, well illustrates the way these specialized craftspeople worked together to produce manuscripts. A potential customer would visit one of the many *libraires* who had shops on the rue Neuve Notre-Dame, which lay in the shadow of the Notre-Dame Cathedral. A libraire was a bookseller and also something of a general contractor, organizing and subcontracting work to scribes, illuminators, and binders.⁵ The potential client would discuss his or her wishes with the libraire. For a book of hours, these



Hand Embellishments Folio 73r from the Le Rouge book of hours, showing extensive hand-applied embellishments in colored paints and gold

choices included the addition of extra Bible excerpts or prayers; the style of script; the amount of decorative initials, borders, and illuminations; and the quality of materials used.

Almost all the homes along the rue Neuve Notre-Dame were occupied by families involved in book production: libraires, parchmenters, apothecaries (who sold pigments), scribes, illuminators, binders, and eventually printers like Guillaume Le Rouge.⁶ These craftspeople produced manuscripts made from parchment, the skin of an animal (commonly a calf, sheep, or goat)

that has been de-haired, stretched and held under tension to dry, then scraped and finished to produce a thin, soft, flexible material suitable for writing, painting, and gilding. Once the parchment was procured, folded, and cut into quires (the individual booklets of pages that form a book), a scribe would design the page layouts by impressing horizontal and vertical ruled guide-lines into the pages with a sharp tool. Then the scribe would write the book using ink applied with a quill pen, copying the words from an exemplar, an official version of the text.⁷ After that, the quires would be passed on to the illuminators, who would add gilded and colored illustrations, decorative initials, and borders. The finished quires were then sewn together and bound by a bookbinder. Through both competition and collaboration, rue Neuve Notre-Dame became one of the most productive centers of book production in all of Europe.⁸

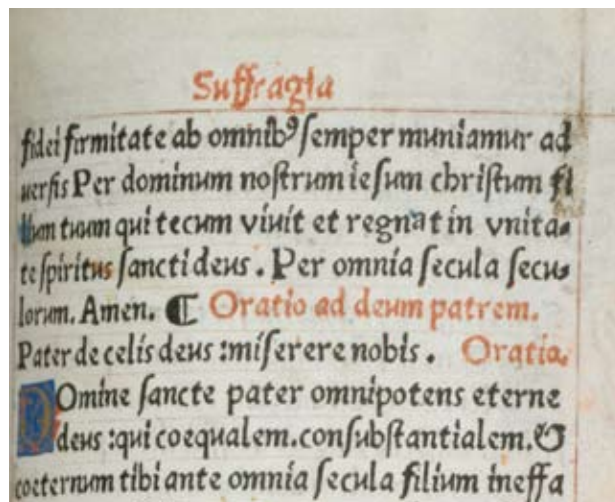
While Paris was churning out manuscript books, about 300 miles away in Mainz, Germany, Johann Gutenberg was setting up his revolutionary printing press using movable metal type. By August 1456 he had published his 42-line Bible, and it was not long before the printing revolution affected the Paris book trade.⁹ Within a few years, Parisian libraires were selling books printed in Germany, and by 1470 the printing press had arrived in Paris. Five years later, there were no fewer than 20 Parisian presses in operation.¹⁰ The arrival of the printing press, however, did not render the manuscript industry of the rue Neuve Notre-Dame obsolete. For decades, the production of manuscripts and printed books was intertwined because of the tightly connected communities of craftspeople involved in the book trade.

Fittingly, the physical and aesthetic characteristics of manuscripts were emulated in early printed books, so much so that the Le Rouge Hours could easily be mistaken for a true manuscript. One important attribute that gives this book the feeling of a manuscript is its

parchment, rather than paper, pages. Parchment is much more expensive than paper and a more technically difficult surface on which to print. A sheet of parchment has two distinct sides: the side that was on the outside of the animal, the “hair side,” and the side that was on the inside of the animal, the “flesh side.” Though a skilled parchmenter took great pains to create sheets with two uniform sides, except for the very finest sheets the hair side is usually harder and shinier than the flesh side. Therefore, the surfaces will not absorb ink the same way. In order to create good impressions on both sides of the sheet, a printer might adjust variables like ink consistency, press pressure, and dwell time, making the process far less efficient than it would be with paper.¹¹ Another inherent feature of parchment that complicates printing is its uneven thickness. Again, a parchmenter would aim to make sheets of uniform thickness, but even small variations can complicate printing. As the parchment sheet meets the bed of type, the thicker areas of the sheet are the first to receive the ink and the pressure from the letters (which create the characteristic “punch” of letter-set type). In order for the ink to transfer to the thinner areas of the sheet, the type must sink further into the thicker areas, creating an uneven impression. To overcome discrepancies in surface texture and sheet

Out of Register

Detail of folio 95r. Note the slightly misaligned printing in two colors of ink and the horizontal and vertical printed lines meant to imitate the lines that scribes ruled to guide their hand-writing.



thickness, a printer would sand down the skins before printing, adding a time-consuming, labor-intensive step that is unnecessary when printing on paper.¹²

Another feature of the Le Rouge Hours that is imitative of manuscripts is its text, printed in both black and red ink. Letters, words, and lines of text written in red ink, or rubrics, were used to differentiate chapter headings and titles from the rest of the text, which was normally written in black or dark brown ink.¹³ A scribe writing a manuscript simply needed to dip a separate pen into a pot of red ink, or leave space for a rubricator

One Saint Bernard, three treatments

These three images of St. Bernard are from three different copies of the same printed book of hours by Guillaume Le Rouge. The degree to which each book is decorated influences the overall aesthetic impression.

Left to right: from the Cleveland Museum of Art; Heribert Tenschert, Bibermühle, Switzerland; and the Bibliothèque Nationale de France



to add the red letters later. Many early printed books, including the Gutenberg Bible, were printed in just one color of ink with spaces retained for rubrics to be hand applied after printing. For books where both the black and red inks are printed, like the Le Rouge Hours, each page was printed twice. The first pass through the press printed the black letters with voids left for the red letters, and then a second impression printed the red letters in the reserved spaces.

The inscribed horizontal and vertical lines of manuscript books, impressed into the parchment by scribes to indicate page layout, must have been an important visual characteristic for the medieval reader, because an overwhelming majority of early printed books, including the Le Rouge Hours, have ersatz scribe lines printed onto each page. These lines are purely formal, having no usefulness to the printer. Like the use of parchment and two colors of ink, printing these lines added extra steps to the printing process, but perpetuated an aesthetic highly evocative of a manuscript.

Beyond these printed embellishments, the Le Rouge Hours transcends the status of a printed book because of the extensive use of paint and gold, hand-applied in the style of manuscript illumination. Every image in the Hours is fully colored, from foreground to background, using a full palette of colorful paints extensively embellished with shell gold.¹⁴ The full-page illustrations were further enhanced with elaborate, classically inspired architectural borders. In addition to the full-page illustrations, large initials were decorated with

floral designs over a gold background, and small initials were painted gold over blue or red backgrounds. The practice of hand decorating printed books of hours is well known, but specimens of this quality and scope are unusual. There is not a single opening in the book that does not contain hand-applied decoration.

Recalling the structure of the book trade in Paris, it was a natural evolution of the industry for libraires, many of whom were not only selling printed books but also working as printers or contracting with printers, to involve the services of manuscript illuminators to provide custom decoration to printed books.¹⁵ If the customer chose to purchase a printed book of hours, perhaps because it was more affordable or perhaps because of the allure of the new technology, there still remained myriad ways to customize the book in order to make a unique, personal object of devotion. Compare, for example, the image of St. Bernard from the Le Rouge Hours with those from other editions of the same book, one completely devoid of hand illumination and another illuminated by a different hand. The versions are so different from one another that, although they were printed together, they can hardly be treated as multiples. Because of the longstanding bookmaking tradition in which a libraire catered to the personal tastes of the client by subcontracting work to allied craftspeople such as illuminators and rubricators, books like the Le Rouge Hours, not quite manuscript but far more unique than a printed copy, occupy a fascinating, liminal zone in the history of the book. ■■

SEE IT

This fall in the new prints and drawings galleries in an exhibition of manuscripts from the museum collection

NOTES

1 Robert Harthan, *Books of Hours and Their Owners* (London: Thames and Hudson, 1977), 12–15.

2 Christopher De Hamel, *A History of Illuminated Manuscripts* (London: Phaidon Press, 1994), 85, 186.

3 The term was coined by Dr. L. M. J. Delaisé, whose writings were posthumously published in the article “The Importance of Books of Hours for the History of the Medieval Book,” in *Gatherings in Honor of Dorothy Miner*, edited by L. Randall (Baltimore: Walters Art Gallery, 1974), 203–25.

4 Harthan, *Books of Hours and Their Owners*, 35.

5 Richard H. Rouse and Mary A. Rouse, *Manuscripts and Their Makers: Commercial Book Producers in Medieval Paris 1200–1500* (Turnhout, Belgium: Harvey Miller, 2000), 14.

6 Ibid., 418.

7 De Hamel, *A History of Illuminated Manuscripts*, 86.

8 Rouse and Rouse, *Manuscripts and Their Makers*, 15.

9 “Gutenberg, Johann.” In Grove Art Online. Oxford Art Online, www.oxfordartonline.com/subscriber/article/grove/art/T035756 (accessed September 21, 2009).

10 Rouse and Rouse, *Manuscripts and Their Makers*, 320–23.

11 Penny Jenkins, “Printing on Parchment or Vellum,” *Paper Conservator* 16 (1992): 37–38.

12 Ibid., 32.

13 Michelle P. Brown, *Understanding Illuminated Manuscripts* (Los Angeles: Getty Publications, 1994), 111.

14 Shell gold is ground gold to which a binder is added and applied like a paint. Shell gold is different from gold leaf, extremely thin sheets of pure gold laid down over a prepared ground and burnished.

15 Rouse and Rouse, *Manuscripts and Their Makers*, 328.

Bedroom Eyes

A fashionable Pende lady with a seductive gaze



This mask in the Central Pende style, one of three major stylistic categories identified in the arts of the Pende people of the Democratic Republic of the Congo, is arguably one of the most exquisite examples of a female Pende mask known. It is one of about 85 works highlighted in the Cleveland Museum of Art's new gallery

Female Face Mask, Gambanda early 1900s. Pende people, Democratic Republic of the Congo. Wood, raffia; h. 25 cm. Leonard C. Hanna Jr. Fund 2008.150. Photo by Franko Khoury, courtesy of Z. S. Strother

devoted to the arts of Africa south of the Sahara in the lower level of the refurbished 1916 building.

Field-collected in 1934 by the Belgian colonial administrator Maurice Matton, the mask was acquired by the museum in late 2008 at a Sotheby's auction in Paris. Often published and exhibited in Europe and the United States, this is undoubtedly the work of an accomplished master carver who, though anonymous today, must have enjoyed some fame at the time of the mask's creation. According to the leading Pende art expert Zoë S. Strother, a professor of art history at Columbia University, this particular sculpture represents the "epitome of feminine physiognomy." Describing the mask's "smooth forehead, softly modeled cheekbones," and "oval silhouette" in her latest book, *Pende: The Experience of Art* (Milan: 5 Continents, 2008), Strother points out that its artist has been especially successful in capturing what the Pende call *zanze*, which Strother translates as "bedroom eyes." The rendering of this seductive gaze is considered to be a Pende sculptor's greatest challenge. The mask is also remarkable for its well-preserved, intricately made wig of hundreds of diminutive braids, which imitates a once fashionable hairdo known as *guhota sanga*. It was highly regarded by the Pende "because it quivers with the lightest motion and enhances the movements of the head" (Strother, *Pende*, page 39).

As Strother's extensive research has revealed (she conducted 32 months of fieldwork in the Democratic Republic of the Congo from 1987 to 1989), different genres within the Central Pende style express complex theories about physiognomy and gender. Believing that gender reflects inner character, the Pende draw a contrast between the gentle, self-controlled, socially responsible female and the hot, energetic, creative male. According to Strother (*Pende*, page 26), "More generally the facial plane is much shallower in the feminine representation, the features less assertive. The face is oval and softly modulated." The curving bands of cicatrices enhance the plumpness of the cheeks. The female mouth is more horizontal than the male and the flatter upper lip reflects the belief that women's emotions are peaceful. Collectively known as *mbuya jia mukhetu* (sing. *mbuya ya mukhetu*), certain female masks execute specific professions or occupations, including the Prostitute (*Ngobo* or *Tambi*) and a coquettish woman who is recognized as the Beauty of the Village (*Gabuku*). The museum's mask

SEE IT

Gallery 108 in the 1916 building

Guhota Sanga

Hairstyle A Pende woman sporting the beloved *guhota sanga* hairstyle, Democratic Republic of the Congo, 1925–38. Photo by Dr. Émile Muller, courtesy of Pierre Loos

represents *Gambanda*, the Wife of the Chief—known as *Kambanda* among the Eastern Pende. Also more broadly defined as “the contemporary fashionable woman,” this name is sometimes used to refer to the category of female masks as a whole.

As in many other African languages, the generic Pende term for mask, *mbuya*, has a much broader meaning than its English translation. It refers to the headdress as well as to the persona created through the combination of headdress, costume, and performance (including music, song, and dance). In Pende language a mask is always “danced,” never just worn. However, while male masks “usually keep moving and periodically burst forth in displays of propulsive energy,” female characters perform on one spot and with relatively contained gestures (Strother, *Pende*, page 24). Interestingly, according to Strother’s research, the invention of a new headpiece always starts with the conception of a new dance and entails a close collaboration among sculptors, dancers, and drummers. In its original context, this female mask, like any other Pende mask,

would have performed in a masquerade, a collective multimedia event in which audience participation determines success.

While among the Central Pende such masquerades have become largely secular events, they still contribute to group solidarity. In former times, throughout Pende country masquerades constituted a place of communion between the living and the dead. Masks did not really incarnate or personify the dead (*vumbi*; sing. *nvumbi*), but commemorated deceased family members who were said to return to the village to dance among their living descendants. Although in contemporary Central Pende society masquerades mainly serve to entertain, it seems that they were originally organized after the ritual renewal of the village to

thank the ancestors for past assistance and to request their continued benevolence. They would occur when the millet was sowed or harvested, when the chief fell ill, or when epidemics threatened the well-being of the community. 🏠📺



Mask in Action

One of the wives of Chief Kombo-Kiboto dances with the female mask *Kambanda* (the Eastern Pende equivalent of *Gambanda*), village of Ndjindji, Democratic Republic of the Congo, 1987. Photo by Z. S. Strother



A Stunning Buddhist Triptych

An extremely rare set of Chinese Buddhist paintings with a Japanese provenance history hints at the propagation of religious faith across cultures

**Shakyamuni Triad:
Buddha Attended
by Manjushri and
Samantabhadra**

late 13th–early 14th
century. China, Yuan
dynasty (1279–1368).

Triptych of three
hanging scrolls: ink
and color on silk;
each 106.9 x
46.4 cm. Purchase
from the J. H. Wade
Fund 2009.342.1–3



The museum's holdings of Yuan dynasty (1271–1368) Chinese paintings are remarkable for their artistic quality and diversity. Further enriching the collection is the recent exceptional acquisition of the *Shakyamuni Triad*, a rare and complete set of three hanging scrolls depicting the historic Buddha, Shakyamuni, attended by two bodhisattvas, Manjushri (the Bodhisattva of Wisdom) and Samantabhadra (the Bodhisattva of Universal Virtue).

Stylistically, the *Shakyamuni Triad* represents a continuation and transformation of the Tang (618–907) tradition of iconic representation.¹ Similar to the trip-

tych that was once loaned by the Nison-in temple in Kyoto to Cleveland for inclusion in the 1968 landmark exhibition *Chinese Art under the Mongols: The Yuan Dynasty (1279–1368)*,² the triad exemplifies the use of the triptych format and related compositional formulas that may already have been in vogue during the Southern Song dynasty (960–1279).³

In the center of the composition, Shakyamuni is seated cross-legged on an ornate lotus-Sumeru throne with the hand gesture of teaching. Two *arhats* (great disciples of the Buddha), Mahakasyapa and Ananda, stand at the sides of a rockery stand with an incense

Airy Spatial Setting The composition represents Shaka's sermon in the air with reference to the Lotus Sutra.

burner. Spatially, the arhats, the incense burner, and the stand are placed farther away from Shakyamuni, who occupies the upper half of the composition filled with colored clouds.

Flanking the Buddha on the left and the right are the attending bodhisattvas depicted in separate scrolls. Manjushri with his lion-vehicle appears to the left of Shakyamuni, carrying a *ruyi* sceptre in his left hand, and is paired with Samantabhadra to the right, who rides on a six-husked white elephant and holds a sutra in his hand. Both deities are seated on a lotus throne with the legs crossed in the pose of meditation. The cloud motifs surrounding the Trinity serve to emphasize the horizontal extension of the pictorial visualization, which in turn provides rhythm, coherence, and unity. Completing the composition for an overall symmetrical design are the child Sudhana who comes to Manjushri on the quest for enlightenment, a female worshiper in a posture of piety with the coming of Samantabhadra, and the respective attendants of the two bodhisattvas (the herders of the lion- and elephant-vehicles, who are often depicted in foreign attire and physiognomy).

Although the iconography of the Trinity and of Sudhana's pilgrimage to seek the bodhisattva conduct is based on the Flower Garland Sutra (*Avatamsaka Sutra*), this Yuan triptych is most likely inspired by the Lotus Sutra (*Saddharma-pundarika Sutra*), a text central to the Tiantai sect that revived during the early Song. Collectively, the three hanging scrolls form an overall scene to represent Shaka's sermon in the air—that is, the subject of Buddha's preaching of the Lotus Sutra at the Vulture Peak in Rajgriha, India. Another indication of the use of the Lotus Sutra as the scriptural source is the scene of Samantabhadra appearing before the female worshiper. According to the last chapter of the Lotus Sutra, "The Encouragement of Bodhisattva Samantabhadra" (Ch: *Puxian pusa quanfapin*), Buddha proclaims that good men and good women will be entrusted with the sacred scriptures. The teaching affirms that attainment of Buddhahood or enlightenment is a possibility open to all people, including female devotees. This makes Samantabhadra "a patron saint of women," as remarked by former Cleveland curator Wai-kam Ho.⁴

The aesthetic merit of the work calls to mind both physical beauty and spiritual devotion. With fine outlines in ink and reddish-brown, white, and gold pigments, as well as elegant coloring with subtle shading and modeling, the delicacy and refinement mark the aesthetic sense of the aristocracy and the power of the religious establishments supporting the art. At the same time, the sinuous curves, exquisite ornamentation, and flowing movement create a splendid and sensuous space that ultimately serves to foster devout faith. The



technique of color reinforcement on the reverse side of the silk, together with the surface coloring, enhance the tonal modulation and the depth of color for a subtle, brilliant effect.

Compared with other extant Yuan triptychs or comparable Japanese examples following the Chinese prototypes—in which the painted icons typically occupy most of the pictorial surface—this set is rather unusual in its incorporation of other figures and narrative details to create an overall symmetrical design. In developing the iconography, a subtle change in aesthetic sensibilities is especially reflected in the representation of an airy spatial setting to illustrate Shaka's sermon in the sky. The fleeting clouds and the emerging lion and elephant impart a sense of dynamic movement to break away from a conventional static composition.

The variations from the standard compositional formula suggest the use of prints—a medium most suitable for illustrating and propagating the teachings of the sutra—as an additional source of pictorial reference. For example, the placement of the cloud motifs above the Shaka Trinity and the incorporation of the bodhisattvas' attendants and the female figure in the composition are very similar to the treatment in two of the Northern Song woodblock prints kept in the interior of the wooden Shakyamuni statue enshrined at the Seiryō-ji temple in Kyoto.

WEST WING
Asian galleries
open in 2013

Color reinforcement painting on the reverse side of the silk enhances the tonal modulation and depth of the surface for a subtle, brilliant effect.



Tell-tale Inscription Was Fuzhou a gateway for pilgrim-monks from Japan to China?

An inscription in gold pigment appears at the bottom of the central scroll, reading “Fuzhou prefecture of the great Song.” Despite the mention of “the great Song” in the inscription, pictorial evidence points to a Yuan date of execution, although it is not entirely impossible that the set was based on a Southern Song (1127–1279) prototype. The indication of Fuzhou prefecture in Fujian province as the place of origin, coupled with the Japanese provenance history of this triptych,⁵ is noteworthy. It is reported that the triptych was long ago brought to Japan and was formerly in the collection of the Enman-in temple located within the Onjō-ji (Miidera) temple in Ōtsu, Shiga prefecture—the headquarters of the Jimon sect of Tendai Buddhism in Japan. We do not know when the paintings entered the Enman-in collection, but the 1888 (Meiji 21) official survey of the ancient art treasures preserved in the Shiga prefecture conducted by the art-historians Ernest Francisco Fenollosa (1853–1908) and Okakura

Tenshin (1862–1913) records a *Buddha Triad* (a set of three hanging scrolls) in the Enman-in collection.⁶ Could the present triptych be the same set of work seen and documented by Fenollosa and Tenshin? With no image reproduction or dimensions in their report for cross-reference, it is difficult to verify. But the rarity of this type of painting (a complete triptych), especially in the context of a temple collection, suggests a high likelihood. Furthermore, the fact that it came from Fuzhou makes it a significant artifact to supplement the large corpus of Ningpo Buddhist paintings (many of which eventually entered Japanese collections) that points to a more complex interregional Buddhist network in southern China during the Song and Yuan.⁷ Future research on Fuzhou as a gateway for pilgrim-monks from Japan to Yuan China may yield new insights into the significance of the Cleveland triptych in terms of the export of Chinese Buddhist paintings into Japan. ■■■

NOTES

1 For a 10th-century example of the triad, see *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkin Museums, Kansas City, and the Cleveland Museum of Art* (Cleveland: Cleveland Museum of Art, 1980), 10.

2 Ibid., 60–63.

3 Sherman E. Lee and Wai-kam Ho, *Chinese Art under the Mongols: The Yuan Dynasty (1279–1368)* (Cleveland: Cleveland Museum of Art, 1968), no. 194.

4 See Wai-kam Ho's entry on the Cleveland *Samantabhadra* in *Eight Dynasties of Chinese Painting*, 60–63.

5 The set of paintings was included in special exhibitions in Japan; see the exhibition catalogues *Sō Gen no Bijutsu* (Art of the Song and Yuan dynasties) (Tokyo: Heibonsha, 1980), pl. 300; and *Sō Gen butsuga: kaikan 40-shōnen kinen tokubetsuten* (Buddhist paintings of Song and

Yuan dynasties: 40th anniversary special exhibition) (Yokohama: Kanagawa Kenritsu Rekishi Hakubutsukan, 2007), 38, pl. 5.

6 Shiga Kenritsu Biwako Bunkakan, ed., *Fenollosa, Tenshin no mita Ōmi: Meiji 21-nen rinji zenkoku hōmotsu chōsa kara* (Works seen by

Fenollosa and Tenshin in Ōmi: Meiji 21 [1888] temporary survey of the nation's treasures) (Ōtsu: Shiga Kenritsu Biwako Bunkakan, 2004), 95.

7 See the exhibition catalogue *Seichi Ninpō: Nihon Bukkyō 1300-nen no genryū* (Sacred Ningpō: Gateway to

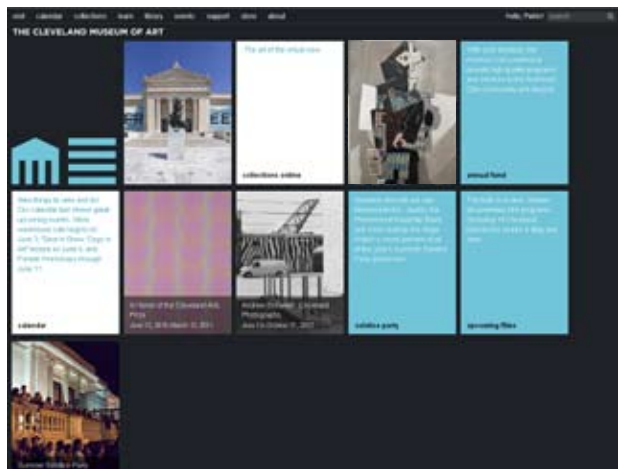
1300 years of Japanese Buddhism) (Nara: Nara Kokuritsu Hakubutsukan, 2009). Also see Yukio Lippit, “Ningpō Buddhist Painting: A Reassessment,” *Orientalism* 40, no. 5 (June 2009): 54–62.

How Do You Want to See It?

The museum's new web site asks visitors to help define their own online experiences

Are you a film buff with a desire to learn about the latest screenings at the museum? A “culture dad” who wants alerts when the museum’s children’s classes begin registration? An artist seeking inspiration from our African collection and the insights our curators and staff can provide? The museum’s new web site, launched this spring, invites you to engage with the museum’s collection and information in intimate and interactive ways never before possible.

The two-year project to develop a new web site from scratch began with a two-day session, attended by museum staff representing all divisions and major departments, to set institutional goals for the web visitor’s experience and the site’s functionality. What emerged from that effort was a unified aspiration to create a site that was not only innovative in the museum field but also “addictive,” in the words of one session participant. This addiction should translate into more frequent visits and a desire to stay longer.



A major practical challenge was accessing information from the museum’s ticketing, online shopping, collections management, and membership database systems, among others. Lûcrum, Inc. of Cincinnati was retained as the new site’s


interaction with the museum’s collection and interpretive material,” says Eric Duell, associate partner at Lûcrum.

The new web site’s innovative transparent navigation system allows the visitor to easily discover surprising experiences while always feeling grounded and not lost in the depths of a hierarchical outline. The concept creates a richer, more interactive engagement with objects in the collection, including larger images to view, expansive use of multi-media to provide the stories behind the art from our curators and staff, and connections between objects in the collection and upcoming programs, items in the store, and comments and tags from other web visitors.

“When we designed the site, we focused on the needs of the museum’s two main audiences,” says Lisa Strausfeld, partner at Pentagram. “Local members visit regularly to view art and enjoy museum events. Global art enthusiasts come for the museum’s astounding collection, often entering the site through a specific work of art. The visual design of the entire site is based on the way we organized the collection. Additionally, we kept everything on the site as close to the homepage as possible, eliminating the kind of multiple clicks and top-down hierarchical navigation you find on a lot of web sites. Our goal was to make visiting the museum’s site an experience that engages people immediately.”

“The site relies on a number of advanced technologies and design innovations,” says Duell. “The real marvel is that these are mostly invisible, blending into the background to allow visitors to interact directly with the museum via its collections, news content, and other site features.” For example, a robust new universal search function allows a web visitor to search with one click the museum’s ticketing, store, collection database, and events calendar.

All web visitors are encouraged to create a profile and let the museum know their interests in programming, events, and the collection itself. When logged in to the new site, the visitor’s home page will then contain information about their areas of interest—truly customized to how they want to see it.

Museum members who create a profile can then access the new members-only section. This ever-evolving section offers downloadable copies of past members magazines, news of upcoming member programs and travel opportunities, information about their renewal dates, and much more. 

Stack the Deck

When logged in with a profile, web site visitors automatically get information aimed at their interests, called out by blue “cards.”

technology partner to bridge those systems behind the scenes to give web visitors a seamless experience as they move around the site.

Meanwhile, the internationally renowned firm Pentagram was selected as the project’s creative and design partner. The team from Pentagram’s New York office visited the museum several times as they worked to develop a simple, sophisticated, and elegant design, with visuals throughout the site drawn directly from the museum’s greatest asset—its art collection. “The clear vision, inspired design, and technology innovation work together, offering visitors a rich, engaging, and evocative

An Erotic Talisman

Discovering the function of a curious personal ornament from ancient Greece

In 2006 the Cleveland Museum of Art acquired an early Greek bronze personal ornament, identified through archaeological evidence as a woman's belt hanger. A closely similar hanger was discovered in 1950 in a grave in Kozani, Macedonia, lying on a female skeleton directly over the pelvic bone.¹ For several years such a personal ornament was considered to be a pectoral (worn over the chest), until in 1973 the scholar V. G. Kallipolitis, publishing the decades-old excavation of the Macedonian grave, called it a *zone*, a Greek word with several associations and shades of meaning, which in Homeric poetry may be translated "woman's belt of chastity and sexual attraction."² The *zone* at the Cleveland Museum of Art, measuring 32.5 x 14.5 cm, is the second largest such object known to me, and one of the best preserved and most skillfully decorated.³ It dates to the late eighth or early seventh century BC. There are at least 27 other *zonai* (pl.) in private and public collections in the United States.

SEE IT

Gallery 102 in the 1916 building

The bold shape and intricately composed cold-worked decoration of the museum's *zone* convey a curious attractive power. The main body consists of a thin plate with a triangular contour. The two bottom edges run down in strong, straight diagonals, meeting at a central point. In contradistinction, the top edge droops down from the left and right corners like a slackened rope. These corners are extended and worked into pins, round in section; each curves back into matching loops. Flat, roughly square elements at the base of the loops, set apart by their silhouettes and worked decoration, are continuous with the triangular plate. Form and contour direct and redirect attention to the widest, central area of the plate, where the abstract ornamentation builds to a focal point. The back surface is undecorated and apparently not meant to be seen.

The cold-worked decoration, applied after the object was cast, hammered, and shaped, reinforces its triangular silhouette with an elaborate border enclosing groups



Woman's Belt Hanger (*Zone*)

c. 725–675 BC.
Greece, Geometric period (900–700 BC). Bronze; 32.5 x 14.5 cm. Jane B. Tripp Charitable Lead Annuity Trust 2006.5

1 V. G. Kallipolitis, "Chalkoun kosmemata gynaikeias zones ek Dytkies Makedonias," *Archaiologike ephemeris* (1973), fig. 2, pls. 65a, b; and "À propos d'un type de 'mitre' macédonienne," in *Ancient Macedonia II: Papers Read at the*

Second International Symposium in Thessaloniki, 19–24 August 1973 (Thessaloniki, 1977), pl. 1.

2 M. J. Bennett, *Belted Heroes and Bound Women: The Myth of the Homeric Warrior-King* (Lanham, 1997), 126–27, n. 9.

3 An example measuring 33.8 cm in width was on the art market in 1997; Frederick Schultz *Ancient Art, Plain Geometry: Armament and Adornment in Pre-Classical Europe* (1997), no. 14.

4 I thank Sol Rabin for kindly permitting me to publish this statuette; h. 6.9 cm.

5 Bennett, *Belted Heroes and Bound Women*, 125–60.

6 On Homeric *charis* see M. N. Nagler, *Spontaneity and Tradition: A Study in the Oral Art of Homer* (Berkeley, 1974), 56–57, 117–18.

7 *Iliad* 14, lines 161–88.

8 *Odyssey* 5, lines 230–32 and *Od.* 10, lines 541–45.

9 The zone is a "symbol of female modesty . . . and part of her terrific *charis*" (Nagler, *Spontaneity and Tradition*, 56–57).

10 Bennett, *Belted Heroes and Bound Women*, 129–30.

of single and concentric dotted circles leading to a large radiate central emblem resembling a rosette with six pointed petals. This applied decoration is perfectly symmetrical. A number of tools were used, including punches and a compass. The superb technical sophistication clearly evident in the production of this bronze personal ornament indicates a practiced and refined workshop tradition.

Said to be from northern Greece, an unpublished Geometric-period bronze female figurine in the Sol Rabin collection provides important new evidence for better understanding the function of the CMA zone and its special meaning as an attribute of femininity.⁴ The figure, clearly female, is nude save for the carefully delineated raised triangular form over the pubic area. This is not an anatomical feature but an article of adornment. Considerable cold-working was needed to create the impression that the figure is wearing this accessory, eliminating any possibility that the triangular form is an accident of casting. The object both covers and emphasizes the structure and outlines of the pubis and genitalia, its triangular dimensions closely matching those of the zone and recalling the position of the example found in the Kozani grave, over the pubic bone of the female skeleton.

Exactly how the zone was worn around the woman's waist is unclear. It may have been a hanging attachment to a waistband of leather or cloth worn under, or on top of, other clothing. Another possibility may be that the object was attached to a backing of some type and material that could then be incorporated into a waist belt, or applied to the clothing in some way at waist level. The Rabin figurine lends support to the idea that the zone was worn under clothing directly on the body. That one was found over the body of a deceased woman in precise alignment with the pubic region strongly suggests that it was designed to emphasize this anatomical area, appearing to have been ergonomically designed for the purpose.

Since archaeological and iconographic evidence link the zone to this region of a woman's body, it may be understood as a symbolic abstraction or diagram of the anatomy of the female reproductive system. This resemblance extends not only to the outward appearance and dimensions of the pubis but, curiously, even to internal anatomical structures such as the uterus and fallopian

tubes, although it is not known to what degree early Greeks had knowledge of these internal structures.

In Homeric poetry, the zone is a feminine attribute with a nexus of complementary meanings: chastity, propriety, cleanliness, submissiveness, and safety.⁵ To the male mind, these attractive qualities are virtues that project a particular type of womanly *charis*, a Greek word meaning "charisma," a quality that men find reassuring and sexually irresistible.⁶ In the *Iliad* Hera puts on a zone before her seduction of Zeus.⁷ In the *Odyssey*, the seductresses of Odysseus, Circe and Calypso, both wear the zone.⁸ These Homeric versions show that women's belts were powerful erotic talismans in the epic poems. *Charis* is actually visualized in the *Odyssey* as a ring, similar to the idea of a zone (*Od.* 8, line 175). The zone enhances a woman's sexual desirability and increases her *charis* by signifying chastity and purity, possibly the most esteemed female virtues in ancient Greek society.⁹ In this way, the zone's poetic signification is very similar to that of the woman's veil (*kredemnon*) in the Homeric poems.¹⁰ Through cover and containment, both articles of feminine adornment assuage male anxieties that under a beguilingly innocent and lovely veneer, female sexuality is in fact wild and dangerous.

Such societal values and attitudes reflect a perception that women are competitively superior but potentially volatile and destabilizing in their mastery of the beguilements of love and sex, and should be appropriately contained to ensure the integrity of the family and, by extension, civil society. The allure of the zone signifies containment of the presumed wild and chaotic potential of female sexuality. ■■■

Ancient Model This Geometric-period bronze figurine in the Sol Rabin collection suggests how the zone may have been worn.



Movable Pieces

Recent additions to the collection of migration art

The museum's distinguished collection of medieval art, well known for its holdings of Byzantine art, Romanesque metalwork, International Gothic art, and late Gothic sculpture, has for much of its history been underrepresented in one key area: migration period Europe. Within the past decade the museum has redressed this gap by adding significant examples of Visigothic, Frankish, and Alemannic jewelry. Such objects offer an intriguing glimpse into an era that bridges the Roman world with the Middle Ages.

The migratory tribes that moved across Europe following the collapse of the western Roman provinces were never a homogeneous people or nation. They were composed of various distinctive groups, each with unique cultural and linguistic traditions. Yet certain fundamental characteristics bound them together. They were traditionally nomadic. Though they gradually adopted agriculture for sustenance, there continued a strong predilection for maritime trade and fishing. Their cultures generally exhibited a disinterest in the monumental arts of sculpture and architecture (but this would gradually change after they had long occupied an area). Instead the migratory tribes, very often comprising mounted warrior elites, favored art works that were both personal and portable. These included objects of personal adornment such as jewelry and an infinite variety of garment clasps. Also lavishly decorated were weapons, tools, and horse trappings. These objects were taken to the grave, from which many now survive archeologically. Many sumptuous aristocratic graves from the period contained all manner of objects wrought in gold, gemstones, cut glass, and enamel.

The migration period, spanning approximately AD 300 to 800, represents one of the major epochs of early medieval European art. It includes the art of the Germanic tribes on the continent and the Hiberno-Saxon art of the Anglo-Saxon and Celtic fusion in the British Isles. Generally a period of disorder and political

uncertainty, these centuries saw the great westward migrations of the Germanic peoples of Europe whose original homelands stretched from the Black Sea northward into Scandinavia. During the fourth century the Germanic tribes faced protracted pressure from the east as the Huns, an especially fierce enemy from the steppes of Asia, advanced into the western Roman provinces. Thus displaced, the Goths, a Germanic people from the region of Ukraine and the Black Sea, spilled into the west. The Visigoths settled first in

Italy, then Spain. They were followed into Italy by the Ostrogoths, who in turn were replaced by the Lombards, another Germanic people.

Farther north, the Franks, a confederation of tribes from the west bank of the Rhine, traveled southward into western Germany and Gaul. In the fifth century, the Angles, Saxons, and Jutes invaded Britain. Such migrations placed tremendous pressure on the frontiers and infrastructure of the western Roman Empire, whose army, then composed largely of Germanic elements, steadily regressed and disintegrated during the fourth and fifth centuries. During the sixth century, the old western empire was fully occupied by migratory tribes from the north and east.

Three principal styles dominate and define the art of the migration period. The first of these, the polychrome style, is characterized by small, generally gold objects richly inlaid with colorful stones or cut glass. Highly chromatic, it exudes a love for the play of light on gold surfaces embellished with stones. The stones, chiefly garnets or almandines, are sometimes left rounded and raised above the object's surface. In another variation, the stones are cut, highly polished, and mounted flat into closely fitted cells to create a mosaic or cloisonné effect. The polychrome style reached full maturity in the jewelry of the Visigoths and Ostrogoths. The second style, known as the animal style, consists of zoomorphic decoration such as birds, griffins, fish, animals, or human masks with foliate details that are applied as ornament to



Disk Brooch with Central Boss 7th century. Frankish, late Merovingian. Gilt-silver, copper alloy, glass, almandine; diam. 4.2 cm. Andrew R. and Martha Holden Jennings Fund 2007.163. Filigree disk brooches of this type represent characteristic female adornments of the Merovingians, a Salian Frankish dynasty that came to rule the Franks in a region largely corresponding to ancient Gaul from the middle of the fifth century.

SEE THEM
Gallery 106 in the
1916 building

Belt Buckle

c. 525–60. Visigothic (Iberian Peninsula). Bronze alloy with cut glass and mother-of-pearl; 14.1 x 8 cm. Gift of Joe Hatzenbeuhler 2007.227. This buckle is a classic example of the motifs and techniques the Goths brought to Spain from their fourth-century homeland in the Ukraine.



Brooch in the Form of a Six-Pointed Star

late 8th or early 9th century. Frankish, Early Carolingian. Gold with repoussé and filigree decoration; diam. 7.7 cm. Severance and Greta Millikin Purchase Fund 2009.344. Archaeological and pictorial evidence associates the brooch's design with women who used them to fasten their veils or mantles just beneath the chin.

jewelry, weapons, and other personal items. The animal forms are sometimes ornamentally distorted, elongated, or intertwined into symmetrical shapes. The animal style has been divided into three phases, but it is largely observed in northern Europe, Scandinavia, and Britain. Finally, the Hiberno-Saxon style was confined to Great Britain and Ireland. It represents a fusion of Germanic artistic traditions imported through the Anglo-Saxons with native Celtic art (via Irish monks). The style, characterized by fantastic spirals, scrolls, and animal interlace ornament, first emerges during the seventh century and continues in Britain until the Viking invasions of the ninth century, following which we see the emergence of Anglo-Saxon art.

The Germanic art of the migration period was often highly adaptive, demonstrating a remarkable ability to absorb new influences and transform them into new designs and artistic styles. Though the various tribes exhibited distinctive styles and techniques unique to their territories, major artistic influences were derived from the east, principally from contact with the Huns as well as the Scythian and Sarmatian tribes from the steppes of south Russia. From such sources the Goths learned and transmitted a highly developed animal art and elaborate metalworking techniques. Another form of this “oriental” influence was manifested by the use of an increasing range of color and surface pattern used mainly in jewelry. Ultimately these decorative techniques found their genesis among the metalworkers of South Russia and Iran, from whom they were adapted and carried into western Europe. An additional artistic impulse was represented by exposure to the art of the Roman Empire. Many border tribes became familiar with this art through trade or gifts, and



numerous products from the empire, especially glass, pottery, metalwork, even coins, were distributed beyond the frontiers. As a result, some migratory art exhibits a cognizance of, if not a conscious effort to imitate, Roman forms and patterns. This occasionally produced forms that were conflicted between abstract and representational art.

With the progressive Christianization of the Germanic peoples by the late seventh century, the Church provided a unifying element. It was also the only institution left that could preserve some vestige of Mediterranean civilization. As the need for ecclesiastical buildings, liturgical objects, and illuminated manuscripts increased, a pronounced influence of Mediterranean forms steadily encroached among many of the Germanic tribes during the eighth century.

The migration period's primary contribution to medieval art was the broad range of metalworking and jewelry techniques employed and perfected by its artists. Their products, the most substantial material remains of the epoch, were brilliantly crafted

in finely wrought gold, silver, and iron and decorated in a multitude of techniques including filigree, granulation, niello, damascening, repoussé, and the highly skilled use of gemstones, glass, and enamel. For the men and women of the migration period, such exuberantly designed personal possessions constituted status symbols and signs of power of the highest order. They were worn conspicuously in daily life, finally accompanying their owners to the grave. Recent additions to the museum's holdings of migration art are now on view in the newly opened medieval galleries. 🏰

Bow Fibula 6th century. Frankish. Gilt-silver with garnets; 9.1 x 5.7 cm. Gift of Joe Hatzenbeuhler 2007.224. Sartorial laws permitted only women of high rank to wear such brooches.



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A Picture Finds Its Frame

Reginald Marsh's *A Paramount Picture* benefits from a bit of serendipity

Launched three years ago in tandem with the reinstallation of the museum's American holdings, our much-needed framing project is still going strong and generating a good deal of interest both locally and nationally. Thus far we have reframed nearly two dozen American paintings, greatly enhancing their visual and historical appeal through the process. Whereas most of the paintings involved in this project date to the 19th century, some works of more recent vintage have also experienced welcome transformation, as is the case with Reginald Marsh's *A Paramount Picture*, 1934. The story behind reframing this masterpiece of American Scene painting offers insight into the careful planning typically behind such undertakings. But this particular "case study" culminates with a special twist: an element of pure serendipity that confirms the old adage that it pays to be in the right place at the right time.

When Marsh's *A Paramount Picture* was acquired by the museum in 2006, it did not have its original frame. At some point in its history—perhaps during the mid-1980s when it changed private ownership—the painting was placed in a frame of new manufacture. In addition to being historically inaccurate, this framing choice was remarkably insensitive in terms of its oversize scale and bright golden patina. Very likely the reframing constituted a misguided attempt to "tart up" the painting's sobering Depression-era subject and subdued palette, making it more marketable to potential buyers on the lookout for something to embellish an ostentatious décor. In terms of design, the frame was additionally inappropriate in that its clunky angularity clashed with Marsh's dexterously executed image, which teems with lively curvilinear flourishes. Because the frame was so much at odds with the paint-



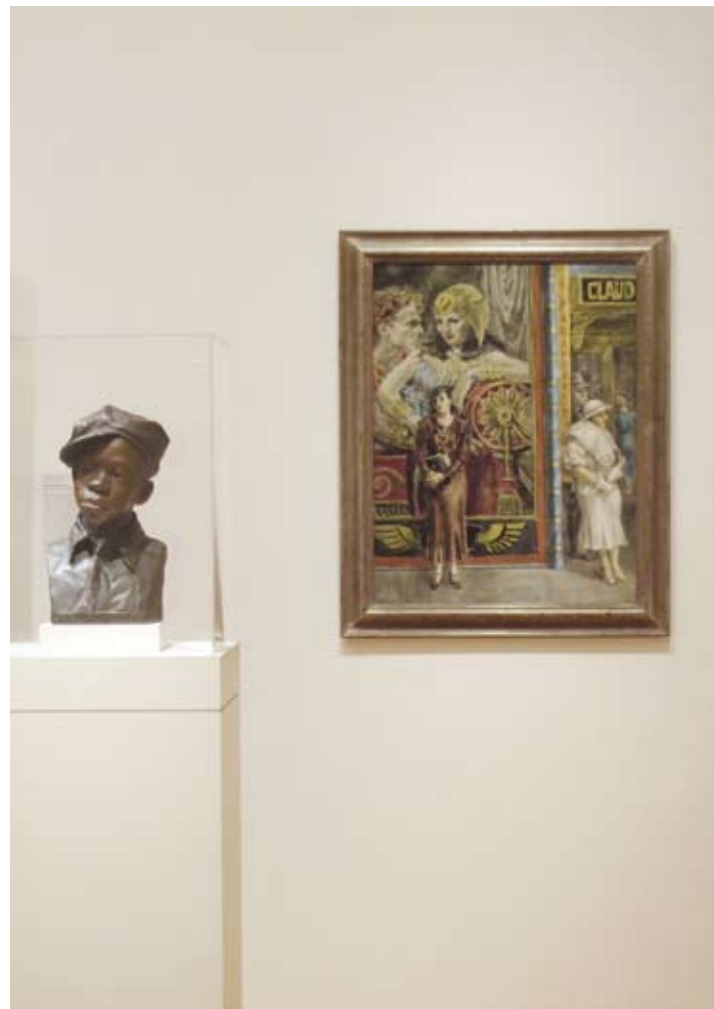
SEE IT
Gallery 228 in the
east wing

ing, it immediately earned priority status on our “to be replaced” list.

To select a proper frame for *A Paramount Picture*, I felt it prudent to start by investigating Marsh’s own framing preferences. This was easier said than done, because detailed research into Marsh’s framing choices has yet to be initiated. Therefore, I set out on my own quest. First, I combed through Marsh’s vast personal records that are now housed at the Archives of American Art in Washington, D.C., where, at best, I hoped to unearth an old photograph depicting our painting in its original frame, or, at least, to discover information about Marsh’s frames in general. Unfortunately, neither wish was fulfilled. (However, all was not for naught, for I discovered a series of wonderful preliminary sketches for *A Paramount Picture*, as well as a host of fascinating material outlining its inception and creation.) While at the archives, I also examined the papers of William Benton, the noted politician, publisher, and art collector who owned *A Paramount Picture* for several decades until his death in 1973. Alas, this proved to be another dead end in regard to gaining insight into the painting’s original frame.

Back to the drawing board. Next I decided to attempt to locate original frames on Marsh’s works of similar medium, date, dimension, subject, and mood, in order to determine if the artist preferred a particular framing design during this particular phase of his career. Thankfully, this proved to be a successful endeavor. After corresponding with curators and visiting various museums over the course of a year, I was able to identify original frames of identical style on three major 1930s paintings by Marsh in the respective collections of the Art Institute of Chicago, Columbus Museum of Art, and Smithsonian American Art Museum. This handsome and subtle frame design—which features muted and lightly distressed silver gilding, as well as a simple yet graciously curved profile—superbly complemented each painting, and I felt it would be the perfect choice for *A Paramount Picture* as well. Armed with photographs that I took of these framed paintings in their galleries, I approached a frame specialist in New York to discuss the possibility of having a replica made for us.

Around this time, during a repeat visit to the Columbus Museum of Art, I happened to run into my friends Michael D. Hall and Pat Glascock, who are spouses, artists, curators, educators, and voracious collectors of astonishingly sundry things, including American Scene paintings, folk art, salt and pepper shakers,



sock monkeys, “Tiki” restaurant memorabilia, etc., etc. (Their home in Michigan must be seen to be believed.) After catching up on requisite art world gossip, they asked about my current projects and I excitedly shared plans for *A Paramount Picture*, showing them the frame on the Columbus painting that I aimed to have replicated. Michael and Pat casually replied that they had an empty antique frame just like it in their basement storage. As my grandmother used to say, “You could have knocked me over with a feather.”

After subsequent telephone calls and emails happily established that the size of this frame was compatible with our painting’s dimensions, the museum arranged to have it brought here for consideration and eventual acquisition. In fine condition, it needed no refurbishment and only slight adjustment to fit *A Paramount Picture*. Both the painting and its historically and visually appropriate frame made their Cleveland debut when we inaugurated the east wing last year. During the opening festivities, Michael and Pat were among the first to see the pairing, and they were deeply impressed. In their words, “We are maniacs about original frames, and this is one of the great matches.” 🏠🖼️

A Frame of Paramount Importance

Reginald Marsh’s painting in its new frame (left, front), in its old frame (left, behind), and installed in the galleries (above).

HIGHLIGHTS TOURS

Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 1:30, plus Saturdays and Sundays at 2:30. Tours of the renovated 1916 building and the new east wing. See www.clevelandart.org for title and docent name. Meet in the east wing on level 1 near the portholes.

CROSSING TIME,
TRAVELING THE WORLD

Wednesdays, June 30, July 14, July 28, August 11, September 22, and October 6 at 7:00. Join the curators of the collections featured in the new 1916 galleries for free lectures that bring to life the arts of worlds both ancient and modern. Chat with the curators afterward.

King Kamga's Leopard Stool: Art and Royalty in the Cameroon Grasslands Wednesday, June 30, 7:00. Dr. Constantine Petridis, Curator of African Art. This symbol of high rank, covered with imported glass beads from Venice and Bohemia, once belonged to the royal treasure in the Cameroon Grasslands.

Carving Blocks: American Color Woodcuts Wednesday, July 14, 7:00. Dr. Jane Glaubinger, Curator of Prints. This talk investigates why and when American printmakers became intrigued with color woodcuts.

The Egyptian Collection in 2010: New Discoveries, New Perspectives Wednesday, July 28, 7:00. Dr. Lawrence M. Berman, Consulting Curator of Egyptian Art. The reopening of the Egyptian galleries in a new, larger space provides the opportunity to refine ideas about the collection and its presentation.

A Minoan Girl and the Eruption of Thera Wednesday, August 11, 7:00. Dr. Michael Bennett, Curator of Greek and Roman Art. A Minoan bronze statuette was made between 1600 and 1500 BC, possibly just before the devastating eruption of the Thera volcano.

The Spitzer Cross and the Enamels of Limoges Wednesday, September 22, 7:00. Stephen N. Fliegel, Curator of Medieval Art

Changing Faith: Art and Power in the Late Roman World Wednesday, October 6, 7:00. Dr. Holger A. Klein, Consulting Curator of Medieval Art

AN EVENING WITH VIDEO
ARTIST OMER FAST

Friday, July 9, 7:00. Omer Fast talks about his video installation, *The Casting*, a recent acquisition installed for a special debut run this summer, June 19 to September 5.

FAMILY PROGRAMS

Art Odyssey Everyday museum visits to the galleries can be a journey through time to different cultures. Pick up our self-guided family activity packet anytime in the museum lobbies.

SUNDAY DIVERSIONS

Free intergenerational programs

Sensational Storytelling Sundays, July 11, August 8, September 12, 2:00 and 3:30. Myths and tales in the artworks come to life. Free tickets required.

Art in Motion: Kinesthetic Movement and Art Sundays, July 18 and August 15, October 10, 2:00 and 3:30. Walk like an Egyptian. Stand like Apollo. Roar like an animal. Movement meets storytelling. Free tickets required.

Art in a Snap: Drop-by Art Workshops Sundays, July 18, August 15, and October 10, 1:00–4:00. Bring out your inner muse at drop-by art workshops.

Gallery Games Sundays, July 25 and August 22, 2:00 and 3:30. Live-action games bring art to life. Free tickets required.

Gesture Drawing in the Galleries Sundays, July 25 and August 22, 1:00–4:00. We supply the materials, you supply the creativity.

Art Cart Sundays, August 1, September 5, October 3, 1:00–3:00. Join us in the galleries for a rare chance to touch specially designated works of art. August 1 topic: *Ancient Egypt*.

Coffin of Bakenmut 1000–900 BC. Egypt, Third Intermediate Period. Wood with gesso and paint; 68 x 208 cm. Gift of the John Huntington Art and Polytechnic Trust 1914.561

FOR TEENS

Everybody Is a Critic: Teen Art Dialogues Wednesdays, July 21 and August 18, 6:00. This forum conducted by and for teens encourages discussion on CMA masterpieces in the newly opened ancient, Egyptian, African, Greek, and Roman galleries. Each explores a theme in conjunction with a related film (film tickets required). *Humor*, July 21, 6:00; *Faith*, August 18, 6:00.

SENSATIONAL STORYTELLING

Myths and tales in the artworks come to life in these intergenerational programs. Free tickets required.

Heroic Tales of the Middle Ages Sunday, July 11, 2:00 and 3:30

Tantalizing Egyptian Tales from the Tomb Sunday, August 8, 2:00 and 3:30. Barbara Eady

ART IN MOTION

Kinesthetic Movement and Art Movement meets storytelling. Free tickets required.

Walk Like an Egyptian: Egyptian Art and Movement Sunday, July 18, 2:00 and 3:30

Animal Antics: Animals in Art Sunday, August 15, 2:00 and 3:30

ART IN A SNAP

Bring out your inner muse in these intergenerational drop-by art workshops.

African Masks Sunday, July 18, 1:00–4:00

Egyptian Embellishments Sunday, August 15, 1:00–4:00

SPECIAL
PROGRAMS
FOR NEW
GALLERIES



GALLERY GAMES

Decode the secrets within our walls. Follow clues throughout the galleries and solve a mystery in this family-friendly activity. Free tickets required.

The Mystery of the Forgotten Treasure

Sunday, July 25, 2:00 and 3:30. Piece together clues hidden in the galleries to solve the riddle. Crack the code and bring the past to life.

The Secret Language Sunday, August 22, 2:00 and 3:30. Become explorers and embark on a quest to search out a long-hidden secret within our galleries. Explore the lands of mummies, gladiators, and heroes.

GESTURE DRAWING IN THE GALLERIES

Sundays, July 25 and August 22, 1:00–4:00. We supply the materials, you supply the creativity.

PRINTMAKING DEMO

Ruth Hogan Saturday and Sunday, July 17 and 18, 1:30–3:30. Printmaker Ruth Hogan demonstrates how to make white-line woodcuts, the technique used by Mabel Hewit, whose work is on view in the new prints and drawings galleries.

ART IN FOCUS TALKS

Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. Talks on a single work of art or theme in the newly opened permanent galleries. Among the topics: July 7, *Mabel Hewit* (Jane Glaubinger); July 14, *It's a Wonderful (after) Life!* (Dale Hilton); July 21, *In the Shadow of the Greeks: The Etruscans* (Barbara Kathman); July 28, *Early Christian Jonah Marbles* (Joellen DeOreo); August 4, *Marcus Aurelius* (Kate Hoffmeyer); August 11, *Fayum Portraits* (Seema Rao); August 18, *Paul Cezanne: The Father of Modern Art* (Bob Walcott); August 25, *Egyptian Sculpture Up-Close* (Bill Ott).

INGALLS LIBRARY

Collection in Focus: Antonio Pollaiuolo's *Battle of the Nudes*—A Renaissance Masterpiece Thursday, July 15, 2:00–3:30. The museum's paper conservator Moyna Stanton discusses one of the museum's great treasures, Pollaiuolo's *Battle of the Nudes*. The engraving is the first to bear an artist's full signature. Limit 20; pre-registration required. \$20, CMA members free.

Art Conversations: World's Fairs Postcards from the Ingalls Library Collection Wednesday, July 21, 7:00–8:30. When the Great Exhibition of the Works of Industry of All Nations opened in the Crystal Palace in London in 1851, it set the precedent for the many subsequent world's fairs. Using materials from the library's book and postcard collections, we explore World's Fairs of Paris 1900 and 1937, St. Louis 1904, London 1908, Chicago 1933, and San Francisco 1939. Limit 35.

Art Conversations: Noah and Muriel S. Butkin and Leonard C. Hanna Jr. Wednesday, August 4, 7:00–8:30. When Muriel S. Butkin died in 2008, she named the Cleveland Museum of Art as the primary beneficiary of her estate. She collected art but was also a bibliophile who amassed a library of literature and fine bindings. Shipping magnate Leonard Colton Hanna Jr. (1889–1957) first gave a work of art to the museum in 1915 and upon his death left a bequest of over \$33 million. Throughout his life, Hanna contributed funds to purchase or donated outright many iconic works in the collection. Come hear about these generous benefactors. Limit 35.

BOOK CLUB

Fire from Heaven, by Mary Renault 3 Wednesdays, July 7–21, 1:30–2:45. Renault weaves a lively, coming-of-age tale about Alexander the Great. This structured look at art history through both historical fiction and narrative nonfiction acts as an entry into the museum's collection. \$45, CMA members \$35. Register through the box office, 216-421-7350.

THE DR. JOHN AND HELEN COLLIS LECTURE



The Religion of Relics in Early Byzantium Sunday, September 26, 2:00. Free tickets required. Come hear Derek Krueger, Professor of Religious Studies, University of North Carolina at Greensboro, in this year's edition of the annual free lecture devoted to ancient Greek and Byzantine art.

Pendant Icon with the Virgin "Dexiokratousa" (detail), 1100s. Byzantine. Steatite, gilt silver, pearls; 5.25 x 4 cm. Purchase from the J. H. Wade Fund 1951.445.1

CWRU AUDIT CLASSES

For \$200, CMA members may sit in on these Case Western Reserve University art history classes. Register through the museum box office. Held on the CWRU campus except as noted. Fall Classes begin August 23 and end December 3.

Art History I: Pyramids to Pagodas ARTH 101 MW 10:30–11:20. Catherine Scallen

American Art and Culture: The 20th/21st Century ARTH 271 MW 12:30–1:45. Henry Adams

The Arts of Japan ARTH 308/408 T TH 1:15–2:30. Noelle Giuffrida. Recital Hall

Renaissance Art in Northern Europe ART 360/460 MW 12:30–1:45. Catherine Scallen

FOR TEACHERS

Educators Academy: Igniting Student Success, Part 2

Tuesday–Friday, August 3–6, 9:45–5:00. Plan to participate in this dynamic four-day teacher's professional development workshop to learn how to enliven and enrich your classroom with arts integration. Strands include Language Arts, Math, Science, and Visual Arts, all woven around this year's theme: color. Participants may choose to receive credit hours through Ashland University or Certificates of Participation. \$260 fee includes daily lunch, parking, materials, and a certificate of attendance. Register by July 27. Information: 216-707-6778 or educatorsacademy@clevelandart.org.

Early Childhood Educators Academy:

Beyond the Rainbow Saturday, August 7, 9:30–4:30. Enter the colorful world of the artist and discover a powerful learning tool! In this full-day workshop, preschool teachers examine different methods of weaving the theme of color through literacy and language

development, science experimentation, problem solving, and creative expression. \$65 fee includes daily lunch, parking, materials, and a certificate of attendance. Register by July 28. For more information, contact Mary Ryan at 216-707-2181. A PNC Grow Up Great initiative.

School Tours Docent-led school tours for the school year 2010–2011 can be scheduled now. School tours for our permanent collection and special exhibition *Treasures of Heaven* are answered on a first-come, first-served basis. Please allow a three-week lead time. *Treasures of Heaven* tours run from October 26, 2010 through January 7, 2011. All docent-led tours are free of charge. Self-guided tours through *Treasures of Heaven* must reserve through the box office and pay the ticket fee. Registration form at www.clevelandart.org. Please include your email address for confirmation. Direct questions to abarfoot@clevelandart.org or 216-707-2459.

Art to Go Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Lessons connect to school curricula and state standards. Topics and registration information are at clevelandart.org. Presentations are 40 to 50 minutes long and scheduled Monday through Thursday, 9:00–2:30. To schedule, contact abarfoot@clevelandart.org or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

See www.ClevelandArt.org for detailed event schedules and more.

FINE PRINT FAIR



Raffle Print Janet Fish, *A.M.*, 1994, screenprint, 28½ x 41 in.

September 24–26 The Print Club of Cleveland's annual benefit for the museum's department of prints. Fourteen dealers exhibit and sell fine prints—old master to contemporary—plus drawings and photographs. Corporate College, 4400 Richmond Road, Warrensville Heights. Opening-night preview: Friday 6:00–9:00, \$90. Fair hours: Saturday 10:00–5:00 and Sunday 11:00–4:00. Admission \$10, students \$5 with ID. Sunday breakfast and lecture with Tom Hinson, Curator of Photography, 9:30. For information contact Meghan Olis at 216-707-2579.

TAA EVENTS

Collection Visit: American and International Folk Art Saturday, July 10, 1:00–3:00, private home. Our Concord hosts embrace artists for their individuality, ethnic heritage, and diverse thinking. Their extensive collection includes paintings, textiles, calligraphy, decoys, wooden trophy fish and animal sculptures, rare and dramatic Finnish woolen bed rugs (ryijys) from the early 1700s, Brayshaw fish carvings from the 1930s, and antique Amish quilts. Donation \$40, TAA members \$30; reservations required. Light refreshments. For information contact Meghan Olis at 216-707-2579.

Save the Date: 7th Annual Wearable Art Fashion Show and Boutique Sunday, October 17, 10:30–5:00. Holiday Inn Express Hotel and Suites La Malfa, 5783 Heisley Road, Mentor. 10:30 boutique shopping, 1:00 fashion show and lunch, 3:00–5:00 boutique open to the public. Preview one-of-a-kind wearable art, clothing, and accessories. Then enjoy lunch and a fabulous runway fashion show. Tickets \$45, includes

morning boutique shopping, fashion show, lunch, and runway sales. \$5 at the door for boutique only.

For information contact Karen Hinkle at 330-527-0968 or clothcare@aol.com. Web site info at www.taacleve-land.org.



ART CREW

Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or commartsinfo@clevelandart.org.

COMMUNITY ARTS AROUND TOWN

Enjoy Community Arts artists and performers throughout the summer at area events. Panic Steel Ensemble performs Wednesdays in July and August from 11:00 to 2:00 at the North Union Farmers Market at the Cleveland Clinic. For details and updated information see www.clevelandart.org.



COMMUNITY PROGRAMS

Cafe Bellas Artes A place to gather with members of the Latino community for discussions and cultural sharing with art, music, poetry, literature, and much more. A collaboration with Cleveland State University. Visit the web site for the most current information. Please reserve the second Friday of each month and share an evening with us.

Nia Coffee House 6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118, and every 2nd Tuesday at Karamu House, 2355 E. 89th St., Cleveland. Live jazz, poetry, and open mic. This program is intended for adult patrons. For more information call 216-707-2486.

CHALK FESTIVAL

Don't miss the 21st annual Chalk Festival on Saturday (11:00–5:00) and Sunday (noon–5:00), September 18 and 19. Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Drop-in registration. Groups are requested to pre-register.

Chalk Making and Street Painting Sunday, September 12, 2:00–4:30; repeats Wednesday, September 15, 6:00–8:30. Make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Info: 216-707-2483 or commartsinfo@clevelandart.org.





FALL ADULT STUDIOS

Registration for all studios is on a first-come, first-served basis. Museum members have priority registration from August 1 to 15. Non-members may register from August 16 to September 1. Register in person or call the box office at 216-421-7350.

Learn from professional artists in informal studios that ensure individual attention in either four- or eight-week sessions.

Introduction to Drawing 8 Tuesdays, September 14–November 2, 10:00–12:30. Always wanted to, but never got around to it? Enjoy yourself while learning simple, yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Kate Hoffmeyer, instructor. \$180, CMA members \$144.

Chinese Brush Painting 8 Tuesdays, September 14–November 2, 1:00–3:30. Experienced students *only* continue explorations in Chinese master techniques. Mitzi Lai, instructor. \$180, CMA members \$144.

Advanced Watercolor 8 Wednesdays, September 15–November 3, 9:30–12:00, Community Arts Studio in the Flats, 1843 Columbus Road 44113-2411. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing in the Galleries 8 Wednesdays, September 15–November 3, 10:00–12:30 or 6:00–8:30. Intermediate and advanced students use the masterworks as inspiration throughout the museum galleries. Susan Gray Bé, instructor. \$180, CMA members \$144.

Printmaking 8 Wednesdays, September 15–November 3, 10:00–12:30. Beginning and intermediate students use the masterworks from CMA's prints and drawings collections as inspiration. This course complements the exhibition *Midwest Modern: The Color Woodcuts of Mabel Hewitt*. Kate Hoffmeyer, instructor. \$180. CMA members \$144.

Watercolor in the Evening 8 Wednesdays, September 15–November 3, 6:00–8:30, Community Arts Studio in the Flats, 1843 Columbus Road 44113-2411. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor 8 Thursdays, September 16–November 4, 9:30–12:00, Community Arts Studio in the Flats, 1843 Columbus Road 44113-2411. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Oil Painting 8 Fridays, September 17–November 5, 10:00–12:30 or 6:00–8:30. Intermediate and advanced students continue their explorations using a live model and still-life objects as inspiration. Susan Gray Bé, instructor. \$200, CMA members \$164 (includes \$20 model fee). Bring your own supplies or for additional \$60 CMA will provide.

Supply lists available at the ticket center. For more information e-mail adultstudios@clevelandart.org or call 216-707-2161.

SUMMER ART CLASSES FOR CHILDREN AND TEENS

5 Saturdays, June 26–July 31 (no class on July 3), morning or afternoon: 10:00–11:30 or 1:00–2:30.

Your child can discover the museum's wonders and unearth his/her own creativity in the process. Each class visits the galleries every week and experiments with different techniques in painting, drawing, printmaking, and assemblage. Most classes are \$60, CMA Family-level members \$50; Parent and Child \$75/\$60; Claymation \$125/\$105.

Art for Parent and Child (age 3 only)

Mornings only. Four hands are always better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Color (ages 4–5) Exploration and discovery are encouraged as younger students learn about art works and make their own renditions in a variety of colorful materials.

EXTENDED ART CLASSES: MORE ART IN THE MORNINGS

Cancellation

policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis. There is a \$10 late fee per order beginning one week before the class starts (adult studios excepted).

8 weekdays, Tuesdays and Thursdays, July 6–29, 9:00–12:00. Come and really get into art making during these extra-long studio sessions! Students begin the morning with art warm-ups, visit a gallery each day, and make creative projects in the studio. A light snack is provided. Special pricing: \$225, Family-level members \$200.

Mini-Masters (ages 4–5)

Animal Safari (ages 5–6)

Medieval Mania (ages 6–8)

Time Travelers (ages 8–10)

Ancient Art/Lost Worlds (ages 10–13)

(See descriptions above)

Printmaking (ages 12–17) Students study various types of prints and interpret them using several kinds of printmaking methods: monotype, linoleum, and silkscreen.

Animal Safari (ages 5–6) Animals, real and imaginary, abound in our galleries! Children find and discuss them and create animals out of paint, paper, clay, and mixed media.

Medieval Mania (ages 6–8) Students learn about arms and armor, manuscripts, reliquaries, and other interesting objects from the Middle Ages. In the studio, they construct versions of each of these.

Time Travelers (ages 8–10) Come and explore art—from Egyptian mummy cases to African headdresses to our modern world—and create your own artistic visions. Students work on projects reflecting art from the past, present, and future.

WEEKDAY PRESCHOOL CLASSES

Littlest Learners and Their Families

Our newest classes allow children to participate in age-appropriate activities and introduce them to the elements of art. Classes include hands-on exploration, music, movement, storytelling, and art projects.

Art for Parent and Child ONLY

5 Wednesdays, June 30–July 28, mornings only 10:00–11:30. Limit 12 pairs. \$75, CMA members \$60.

NEW! My Very First Art Class: Littlest Learners (ages 1½–2½), 4 Fridays, July 9–30, 10:00–10:45. \$60, CMA members \$48 for one child and one adult.

NEW! My Very First Art Class Preschool FAMILIES (for siblings ages 2–5), 4 Fridays, July 9–30, 11:15–12:00. One adult can register multiple family members. \$60/\$48 for one adult and child pair or \$100/\$82 for two children + one adult. Topics: *Shape*, *Opposites*, and *Color*. This is a repeat of last summer's topics.

Ancient Art/Lost Worlds (ages 10–12)

From ancient Greek vases to the contents of an Egyptian tomb to mosaics from Byzantium, ancient cultures fascinate us! Students look, learn, and then construct objects inspired by museum collections.

Teen Drawing Workshop (ages 13–17)

Afternoons only. Observation, experimentation, and the basics of composition and technique are emphasized in this drawing class.

Claymation (ages 11 and up) Mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Special pricing: \$125, Family-level members \$105.

COMING IN SEPTEMBER

My Very First Art Class (ages 2½–3½)

4 Fridays, September 10–October 1, 10:00–10:45 or 4 Saturdays, September 11–October 2, 10:00–10:45.

My Very First Art Class (ages 3½–4½)

4 Fridays, September 10–October 1, 11:15–12:00 or 4 Saturdays, September 11–October 2, 11:15–12:00.

Young children and their favorite grown-up are introduced to art and the museum in this creative program that combines art making, storytelling, and play. Topics for this session include *Mobiles and Movement*, *Color*, and *Matching and Sorting*. Fees for one adult and one child \$60, CMA Family-level members \$48. Limit 10 adult/child pairs. Upcoming in October: Fridays, October 8–29 for ages 2½–3½ and ages 3½–4½. Session topics include *Line*, *Sound*, *Fall*, and *Opposites*.

Information Call 216-707-2182.

... and Other Odysseys to the Ancient World

Nine recent and classic films set in ancient Greece, Rome, or Egypt—or their outposts or ruins. All films shown in the Morley Lecture Hall. Admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70 (CMA members \$60).

Special Advance Screening!

Centurion Wednesday, July 7, 7:00. Directed by Neil Marshall, with Michael Fassbender and Dominic West. The new action film from the director of *The Descent* is a bloody historical epic in which Roman legionnaires battle Pict tribesmen during their 2nd-century conquest of Britain. Adults only! Cleveland premiere. Screening courtesy of Magnolia Pictures. (Britain, 2010, 97 min.)

Special Advance Screening!

Agora Wednesday, July 14, 6:30. Directed by Alejandro Amenábar, with Rachel Weisz. The new film by the director of *The Others* and the Oscar-winning *The Sea Inside* is set in 4th-century Roman Egypt. The mathematician and astronomer Hypatia deals with the rise of Christian fundamentalism and the destruction of the Library of Alexandria. "A visually imposing, high-minded epic . . . Consistently spectacular" —*Variety*. Cleveland premiere. Screening courtesy of Abramorama. (Spain, 2009, in English, 126 min.)

Top to bottom
Centurion, *Aida*,
Land of the
Pharaohs, *Agora*



Jason and the Argonauts Wednesday, July 21, 7:00. Directed by Don Chaffey. Ray Harryhausen's peerless stop-motion special effects bring gods and monsters to life in this mythic adventure about Jason's quest for the Golden Fleece. Music by Bernard Herrmann. (Britain, 1963, 104 min.)

Gladiator Wednesday, July 28, 6:15. Directed by Ridley Scott, with Russell Crowe and Joaquin Phoenix. A Roman soldier turns gladiator in this "sword and sandal" epic that won five Oscars including Best Picture and Best Actor. Rated R. (Britain/USA, 2000, 155 min.)

Medea Wednesday, August 4, 7:00. Directed by Lars von Trier, with Kirsten Olesen and Udo Kier. This stunning version of Euripides' famous tragedy—about a wrathful woman who punishes the lover who abandons her—is based on a never-filmed script by the great Danish filmmaker Carl Theodor Dreyer (*The Passion of Joan of Arc*). Some regard it as von Trier's best film. (Denmark, 1998, subtitles, 76 min.)

Aida Wednesday, August 11, 7:00. Directed by Clemente Fracassi, with Sophia Loren (singing voiced by Renata Tebaldi). Set in ancient Egypt, this colorful film version of Verdi's famous opera—about a military commander's love for an Ethiopian princess—was one of the earliest attempts to bring grand opera to the screen. Unsubtitled, but with periodic English narration. (Italy, 1953, 95 min.)



A Funny Thing Happened on the Way to the Forum Wednesday, August 18, 7:00. Directed by Richard Lester, with Zero Mostel, Phil Silvers, Michael Crawford, and Buster Keaton. The director of *A Hard Day's Night* turns Stephen Sondheim's musical spoof about a freedom-seeking Roman slave into a manic comedy spectacle. (USA/Britain, 1966, 99 min.)



Land of the Pharaohs Wednesday, August 25, 7:00. Directed by Howard Hawks, with Jack Hawkins and Joan Collins. William Faulkner co-wrote this lavish historical drama centered around the building of the Great Pyramid. (USA, 1955, 106 min.)

A Talking Picture Wednesday, September 1, 7:00. Directed by Manoel de Oliveira, with John Malkovich and Catherine Deneuve. A history professor and her inquisitive seven-year-old daughter board a luxury cruise ship and travel the sunny Mediterranean from Portugal to Turkey—a symbolic voyage through the cradle of Western civilization—but all is not smooth sailing. (Portugal/France/Italy, 2003, subtitles, 96 min.)

WEEKEND FILMS

Wide-ranging new films, most exclusive Cleveland premieres. Admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70 (CMA members \$60).

The Art of the Steal Friday, July 2, 7:00. Directed by Don Argott. This polemical documentary recounts the many efforts to move the multibillion-dollar Barnes Foundation art collection from its longtime home in Merion, Pennsylvania to downtown Philadelphia—against the explicit wishes of its founder, the late Dr. Albert C. Barnes. (USA, 2009, 101 min.)

The Mighty Uke Friday, July 9, 7:00. Directed by Tony Coleman and Margaret Meagher. This globe-trotting new documentary traces the history and recent resurgence of interest in the humble ukulele. (Canada/France/Israel/Japan/New Zealand/USA/Britain, 2010, 76 min.)

Filmmaker in Person!

My Tale of Two Cities Friday, July 16, 6:45 and Sunday, July 18, 1:30. Directed by Carl Kurlander, with Richard Florida, Teresa Heinz Kerry, et al. Carl Kurlander, a Hollywood screenwriter (*St. Elmo's Fire*) and TV producer who recently moved back to his hometown of Pittsburgh, shows how the once-moribund "Steel City" has resurrected itself. A fond tribute to our Rust Belt rival. Kurlander, who also lived in Cleveland, answers questions after both screenings—on Friday as part of a panel discussion. Cleveland premiere. "A story of comebacks and coming back" —*Pittsburgh Post-Gazette*. (USA, 2008, 85 min.)



My Tale of Two Cities Pittsburgh Rocks!

The Exploding Girl Friday, July 23, 7:00. Directed by Bradley Rust Gray, with Zoe Kazan. Zoe Kazan (granddaughter of Elia) is superb in this low-key account of a lonely epileptic young woman who does some soul-searching while home on a break from college. Cleveland premiere. (USA, 2009, 79 min.)

Le Donk & Scor-zay-zee Friday, July 30, 7:00. Directed by Shane Meadows, with Paddy Considine. In this scrappy new comedy, an embittered roadie tries to engineer a big break for a rapper friend. "Charming" —*Variety*. Cleveland premiere. (Britain, 2009, 71 min.)



Spoken Word Poetic license

Producer and Screenwriter in Person!

Spoken Word Friday, August 20, 6:30 and Sunday, August 22, 1:30. Directed by Victor Nunez, with Rubén Blades. In the new film from the director of *Ruby in Paradise* and *Ulee's Gold*, a spoken



Only When I Dance Grace over poverty

Picasso and Braque Go to the Movies

Friday, August 6, at 6:30 and 7:45. Directed by Arne Glimcher, with Chuck Close, Adam Gopnik, Martin Scorsese, et al. This new documentary looks at how the turn-of-the-20th-century technological revolution—specifically the birth of aviation and of cinema—influenced Cubist artists. Cleveland premiere. (USA, 2008, 62 min.)

Only When I Dance Friday, August 13, 7:00. Directed by Beadie Finzi. Two poor, young teenagers living in one of Rio's most violent slums pursue their dream of becoming professional ballet dancers. "A real life *Billy Elliot*" —Tribeca Film Festival. Cleveland premiere. (Brazil/Britain, 2009, subtitles, 78 min.) Preceded at 7:00 by Tiffany Ann Laufer's 14-min. reverie *The Acorn Penny* (USA, 2009), a locally made movie shot partly at CMA. Laufer will introduce her film.

word poet returns to his poor New Mexico hometown to attend to his dying father, but resumes a toxic lifestyle that threatens his life and career. Co-producer and co-screenwriter William T. Conway, originally from Cleveland, answers questions after both screenings. "Kinetic and emotionally resonant" —*Variety*. Cleveland premiere. (USA, 2009, 116 min.)

Lbs. Friday, August 27, 6:45 and Sunday, August 29, 1:30. Directed by Matthew Bonifacio, with Carmine Famiglietti. A 300-lb. Italian-American young man flees New York City (and his mother's fattening cooking) to hide out in the country and conquer his obsession with food. Co-writer and star Famiglietti shed over 100 pounds during the production. "Inspirational" —*Time Out New York*. Cleveland premiere. (USA, 2004, 99 min.)

VIVA! & GALA PERFORMING ARTS SERIES

Witness the World . . .

Feel the Exuberance

"One of the most visionary concert series in the region." —*The Plain Dealer*

Coming this season: 21 outstanding performances from around the globe and internationally renowned performers from the U.S. Among the many highlights are a special mini-series of concerts titled "Faces of Latina Performers" and three Cuban ensembles (now that travel restrictions have been lifted).

Full series details to be announced soon, so watch your mailbox for season announcements and brochures. Remember, subscribers receive savings and priority by having the first opportunity to secure the best seats. But concerts are expected to sell out, so be sure to send in your order early!



Nrityagram Dance company of India

New subscriptions on sale to CMA members beginning July 28, and to the general public August 10. Single tickets on sale to CMA members beginning August 24, and to the general public September 1. Visit clevelandart.org/viva for the most up-to-date info.

Sign up to receive the 2010–2011 series brochure. Send an email to perform@clevelandart.org with the subject "mailing list" or call 216-707-2282.

PLAYLIST



An occasional column from the staff in performing arts, offering a peek at what's on our turntable.

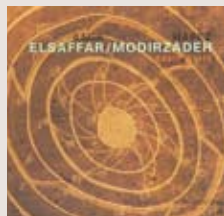
Silk Road Ensemble "Off the Map" (World Village)

Ten years on, Yo-Yo Ma's groundbreaking Silk Road Project remains active primarily through its fine resident ensemble. Moving beyond the historical trade route itself, the ensemble now commissions works from composers far afield, and has recontextualized the Silk Road as a "metaphor for borderless communication." Thus comes this collection of four alluring compositions touching on sounds and cultures of Peru, Indonesia, Hong Kong, and Argentina. Of the four composers featured—Gabriela Lena Frank, Angel Lam, Evan Ziporyn, and Osvaldo Golijov—only Ziporyn is over the age of 50 (and just barely). What could have been a recipe for drippy one-world treacle is instead a gorgeous set of new-world chamber music.



Kronos Quartet "Floodplain" (Nonesuch)

The ever-adventurous Kronos Quartet have by now commissioned over 600 new works and show no signs of letting up. David Harrington and company have done nothing less than redefine the string quartet in classical music and, along the way, bumped it off its European axis. Here is a stunning collection of songs, traditional and popular and principally from the Middle East, arranged for the quartet. The sounds of Egypt, Lebanon, North India, Iraq, and Iran resonate throughout, and the quartet's performances include collaborators from Palestine and Azerbaijan. The title "Floodplain" is an elliptical reference to the places where civilization begins—images somehow made magically clear in these pieces. Particularly enchanting is the recording's final work, by the young Serbian composer Aleksandra Vrebalov, entitled "... hold me, neighbor, in this storm . . ."



Amir ElSaffar & Hafez Modirzadeh "Radif Suite" (Pi)

Trumpeter ElSaffar alighted on the scene only a couple of years ago, bringing his Iraqi heritage to bear in fusing the traditional maqam with American jazz. This time out, he teams up with Iranian-American saxophonist Modirzadeh, who has been steadily exploring a parallel path in accommodating jazz within the Persian dastgah. The compositions making up "Radif Suite" are split equally between the horn players, complemented by double bassist Mark Dresser and drummer Alex Cline. ElSaffar and Modirzadeh are among a handful of musicians reinvigorating jazz by bringing non-Western traditions to the form, and with results this beautiful, it is fascinating to ponder that this might be the shape of jazz to come.

—Thomas M. Welsh, Associate Director of Music

WHAT TO EXPECT

A New Great Wall

The photo at right shows a section of the truss structure that will support the glass roof of the new atrium being lifted into position. Once that roof is in place and the glass installed, the roof of the temporary shed structure that shelters the east wing escalators will be removed and replaced with a much lighter temporary covering that will remain in place during construction of the north and west wings. For safety while that work is being done, a three-story wall will be erected just outside the special exhibition galleries, temporarily removing the escalators from service and requiring visitors to use the elevators or a service stairway to access the galleries. The wall will be up from August 23 until mid-February. Access



remains open to the special exhibition gallery, where *Treasures from Heaven* will be installed this fall. Thank you for your patience during this most extreme variation of our Art Detour.

Open now: European and American art from 1600 to the present day

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography)

are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. Brand-new galleries for exhibitions from the prints and drawings collections open as well, featuring works by Mabel Hewitt.



Eight New Cherry Trees Mary Reynolds, president of the Garden Club of Cleveland, the museum's Janet Ashe and Jeffrey Streen, and Womens Council chair Marianne Bernadotte shovel dirt around the last of eight cherry trees donated by the Garden Club of Cleveland for the further beautification of the Fine Arts Garden.

MEMBERS TALKS AND MORE

Art Conversations Enjoy talks and gallery tours that share new perspectives on collecting. Members only. Reservations recommended; limited capacity. Free. Topics: *Ingalls Library Postcard Collection*, Wednesday, July 21, 6:30–8:00. Explore World's Fairs. *Cleveland Collectors*, Wednesday, August 4, 6:30–8:00. Two collectors from Cleveland, Mr. and Mrs. Noah Butkin and Leonard Colton Hanna Jr. *The Guelph Treasure*, Sunday, August 22, 2:00. Join Stephen Fliegel, curator of medieval art, for this discussion of one of the most important groups of artworks in the museum's collection. *Cynthia Colling*, *Aspire Auctions*, Wednesday, September 1, 6:30. Start collecting! Learn about acquiring art through online auctions.

Museum Store Summer Sale July 9–11. Members receive a 15% discount on regularly priced merchandise, plus an additional 10% during sale days.

Travel Sign up for a members art getaway to Washington, D.C. October 7–9. Highlights include an after-hours tour of *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg* at the American

Art Museum of the Smithsonian Institution, a private curator tour of *Lois Mailou Jones, A Life in Vibrant Color* at the National Museum of Women in the Arts, an exclusive tour of the hottest private contemporary art collection in the area given by NMWA curator Katie Wat, a visit to Hillwood Estate, Museum and Gardens, and much more. To request an itinerary (subject to change) and cost information, please email membership@clevelandart.org.

Member Appreciation Day Sunday, September 12, 12:00–4:00. We're celebrating our CMA members! Join us for members-only perks including hands-on activities and gallery talks. Learn about what's ahead with a special presentation of upcoming exhibitions. You won't want to miss our special silent auction, 1:00–3:00, hosted by the Ingalls Library. In addition, you can take advantage of their ongoing book sale, which will include many auction catalogues. Visit our web site in late summer for a listing of silent auction items.

Space may be limited for some activities. Visit www.clevelandart.org for a complete listing of the afternoon's activities. Call 216-421-7350 for tickets. Free for members.

JULY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
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\$ Admission fee

M Members only

R Reservation required

T Ticket required

The Art of the Steal
Barnes battles



1
Highlights Tour 1:30

2
Highlights Tour 1:30
Film 7:00 *The Art of the Steal* \$

3
Highlights Tours 1:30 and 2:30

4
Museum closed
Independence Day

5
Museum closed

6
Highlights Tour 1:30
Nia Coffee House
6:00, Coventry Village Library, 1925 Coventry

7
Art in Focus 1:30 *Mabel Hewit* (Jane Glaubinger)
Book Club Begins 1:30 *Fire from Heaven*, Mary Renault
Film 7:00 *Centurion* \$

8
Highlights Tour 1:30

9
Museum Store Sale M
Highlights Tour 1:30
Cafe Bellas Artes 6:00
Film 7:00 *The Mighty Uke* \$
Artist Talk 7:00 *Omer Fast*

10
Museum Store Sale M
Highlights Tours 1:30 and 2:30

11
Museum Store Sale M
Highlights Tours 1:30 and 2:30
Storytelling 2:00 or 3:30 *Heroic Tales of the Middle Ages*

12
Museum closed

13
Highlights Tour 1:30

14
Art in Focus 1:30 *It's a Wonderful (after) Life!* (Dale Hilton)
Film 6:30 *Agora* \$
Lecture 7:00 *Carving Blocks* (J. Glaubinger)

15
Highlights Tour 1:30
Collection in Focus 2:00-3:30 M

16
Highlights Tour 1:30
Film 6:45 *My Tale of Two Cities* \$

17
Highlights Tours 1:30 and 2:30
Printmaking Demo 1:30 Ruth Hogan

18
Drop-by Art Workshop 1:00-4:00 *African Masks*
Highlights Tours 1:30 and 2:30
Printmaking Demo 1:30 Ruth Hogan
Film 1:30 *My Tale of Two Cities* \$
Art in Motion 2:00 and 3:30 *Walk Like an Egyptian: Egyptian Art and Movement*

19
Museum closed

20
Highlights Tour 1:30
Nia Coffee House
6:00, Coventry Village Library, 1925 Coventry

21
Art in Focus 1:30 *In the Shadow of the Greeks: The Etruscans* (Barbara Kathman)
Teen Dialogue 6:00 *Humor*
Film 7:00 *Jason and the Argonauts* \$
Art Conversation 7:00 M

22
Highlights Tour 1:30

23
Highlights Tour 1:30
Film 7:00 *The Exploding Girl* \$

24
Highlights Tours 1:30 and 2:30



The Exploding Girl

25
Gesture Drawing 1:00-4:00
Highlights Tours 1:30 and 2:30
Gallery Games 2:00 and 3:30 *The Secret Language*

26
Museum closed

27
Highlights Tour 1:30

28
Art in Focus 1:30 *Early Christian Jonah Marbles* (Joellen DeOreo)
Film 6:15 *Gladiator* \$
Lecture 7:00 *The Egyptian Collection* Lawrence Berman

29
Highlights Tour 1:30

30
Highlights Tour 1:30
Film 7:00 *Le Donk & Scor-zay-zee* \$

31
Highlights Tours 1:30 and 2:30



Statuette of a Woman: "The Stargazer" c. 3000 BC.
Probably from Anatolia. Marble; h 17.2 cm. Leonard C. Hanna, Jr. Fund; John L. Severance Fund 1993.165

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org

AUGUST

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
1 Members' Registration begins Museum Art Classes Art Cart 1:00-3:00 <i>Ancient Egypt</i> Highlights Tours 1:30 and 2:30	2 Museum closed	3 Educators Academy 9:45 <i>Igniting Student Success</i> 4-day program begins RS Highlights Tour 1:30 Nia Coffee House 6:00, Coventry Village Library, 1925 Coventry	4 Art in Focus 1:30 <i>Marcus Aurelius</i> (Kate Hoffmeyer) Film 7:00 <i>Medea</i> \$ Art Conversation 7:00 M	5 Highlights Tour 1:30	6 Highlights Tour 1:30 Film 6:30 and 7:45 <i>Picasso and Braque Go to the Movies</i> \$	7 Educators Academy 9:45 <i>Beyond the Rainbow: Early Childhood</i> RS Highlights Tours 1:30 and 2:30
8 Highlights Tours 1:30 and 2:30 Storytelling 2:00 or 3:30 <i>Tantalizing Egyptian Tales from the Tomb</i>	9 Museum closed	10 Highlights Tour 1:30	11 Art in Focus 1:30 <i>Fayum Portraits</i> (Seema Rao) Film 7:00 <i>Aida</i> \$ Lecture 7:00 <i>A Minoan Girl</i> (Michael Bennett)	12 Highlights Tour 1:30	13 Highlights Tour 1:30 Cafe Bellas Artes 6:00 Film 7:00 <i>Only When I Dance</i> \$	14 Highlights Tours 1:30 and 2:30
15 Drop-by Art Workshop 1:00-4:00 <i>Egyptian Embellishments</i> Art in Motion 2:00 and 3:00 <i>Kinesthetic Movement and Art</i> T Highlights Tours 1:30 and 2:30	16 Museum closed Public Registration begins Children's Museum Art Classes	17 Highlights Tour 1:30 Nia Coffee House 6:00, Coventry Village Library, 1925 Coventry	18 Art in Focus 1:30 <i>Paul Cezanne: The Father of Modern Art</i> (Bob Walcott). Teen Dialogue 6:00 <i>Faith</i> Film 7:00 <i>A Funny Thing Happened on the Way to the Forum</i> \$	19 Highlights Tour 1:30	20 Highlights Tour 1:30 Film 6:30 <i>Spoken Word</i> \$	21 Highlights Tours 1:30 and 2:30
22 Gesture Drawing 1:00-4:00 Highlights Tours 1:30 and 2:30 Film 1:30 <i>Spoken Word</i> \$ Gallery Games 2:00 and 3:30 <i>Mystery of the Forgotten Treasure</i> Art Conversation 2:00 M	23 Museum closed <i>Construction wall erected in Key Bank Lobby</i>	24 Highlights Tour 1:30	25 Art in Focus 1:30 <i>Egyptian Sculpture Up-Close</i> (Bill Ott) Film 7:00 <i>Land of the Pharaohs</i> \$	26 Highlights Tour 1:30	27 Highlights Tour 1:30 Film 6:45 <i>Lbs.</i> \$	28 Highlights Tours 1:30 and 2:30
29 Highlights Tours 1:30 and 2:30 Film 1:30 <i>Lbs.</i> \$	30 Museum closed	31 Highlights Tour 1:30				

Medea Lars von Trier's stunning take on Euripides





THE CLEVELAND MUSEUM OF ART

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10:00–5:00

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Closed Monday

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Membership

216-707-2268
[membership@
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Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday
10:00–5:00; closed
week of July 5–9
Reference desk: 216-
707-2530

Parking Garage

\$5 for 15 minutes to
2.5 hours;
\$1 per 30 minutes
thereafter to \$10
max. \$5 after 5:00



MABEL HEWIT P. 4

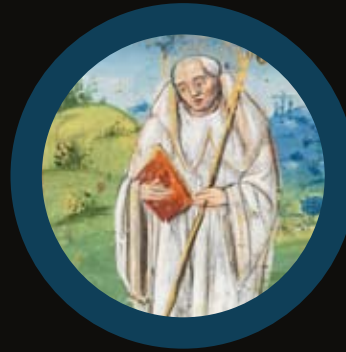


ANDREW BOROWIEC P. 6

OMER FAST P. 9



SUMMER READING
PP. 10–27



STUDIOS P. 32



FILM P. 34



PERFORMANCE P. 36